Descriptive Catalogue of Panjabi Manuscripts in Vrindaban Research Institute

By

Amrit Lal Takkar

Rs. 175/-

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OF
PANJABI MANUSCRIPTS
IN
THE VRINDABAN RESEARCH INSTITUTE

BY
AMRIT LAL TAKKAR

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Foreword

The Vrindaban Research Institute has established for itself a deservedly high reputation in the international scholarly community for its work in the field of manuscript collection and preservation. Admirable as they are as activities in themselves, the collection and preservation of manuscripts are of little use unless knowledge of the nature and contents of these laboriously saved documents is made public through the publication of lists and catalogues. Here too the Institute has amply fulfilled the expectations that could be made of it. In both regards, I would wish to take this opportunity of paying particular tribute to the pioneering efforts of the Institute's Founder-President, for so many years my departmental colleague here in London, Dr. R. D. Gupta.

Although more modest in scope than earlier volumes relating to the Institute's major language-holdings, the present catalogue of Panjabi manuscripts is greatly to be welcomed, and the compiler, Shri Amrit Lal Takkar, is to be congratulated on the care with which his descriptions have been compiled. As is commonly the case with all such collections of manuscripts written in the Gurmukhi script, most of the items consist of hymns from the Sikh scriptures. There are however also a number of more distinctive manuscripts to which the compiler draws appropriate attention in his introduction. While it is of course to be hoped that these may sooner rather than later attract the attention of suitably qualified researchers, one is at least assured that until such time occurs the manuscripts to which this catalogue draws our attention will remain more carefully preserved than those in the all too many repositories less adequately maintained than the Vrindaban Research Institute.

March 1994

Christopher Shackle
Professor of Modern Languages of South Asia
School of Oriental and African Studies
University of London

Table of Contents

Foreword v
Introduction 1
Transliteration Table 4

A. HYMNS FROM THE SIKH SCRIPTURES

A I. Selected Hymns From The *Ādi Granth*

1.	Rahīrās (1)	MS. Panj. 7710-A	5
2.	Kīrtan Sohilā (1)	MS. Panj. 7710-B	7
3.	Bāvan Akharī (1)	MS. Panj. 7710-C	8
4.	Sukhmanī Sāhib (1)	MS. Panj. 7710-D	10
5.	Āsā Kī Vār (1)	MS. Panj. 7860	12
6.	Japjī	MS. Panj. 17553-A	15
7.	Rahirās (2)	MS. Panj. 17553-B	17
8.	Kīrtan Sohilā (2)	MS. Panj. 17553-C	18
9.	Dakhanī Oankār	MS. Panj. 17553-E	19
10.	Sidh Goṣṭi	MS. Panj. 17553-F	21
11.	Anand	MS. Panj. 17553-G	23
12.	Bāvan Akharī (2)	MS. Panj 17553-H	25
13.	Sukhmanī Sāhib (2)	MS. Panj 17553-I	27
14.	(1) Thitī Gaurī M5	MS. Panj. 17553-J	29
	(2) Bilāvalu MI Thitī	MS. Panj. 17553-J	29
15.	Āsā-Kī-Vār (2)	MS. Panj. 17553-K	32

A II. Selected Hymns From The *Daśam Granth*

16	Srī mukhavāka (Patasahī Dasavīn)		34
	Consisting of		
	(1) Benatī Caupaī	MS. Panj. 7709-E	
	(2)Vār Durgā Kī	"	
	(3)Akāl Ustat (1)	"	
17.	Jāp Sāhib (1)	MS. Panj. 7709-G	37
18.	Subudh Nāmā	MS. Panj. 7709-H	39
19.	Bacitra-Nāṭak— Kalkī Avatāra	MS. Panj. 7709-I	41

20. Selected Hymns of Guru Gobind Singh Jī 43
  (1) Jāp Sāhib (2) MS. Panj. 7712
  (2) Akāl Ustat (2) "
  (3) Bacitra- Nāṭak "
  (4) Caṇḍīcaritra- Ukat Bilās "
  (5) Caṇḍīcaritra "
  (6) Gyān Prabodh "
21. Benatī Caupaī (2) MS. Panj. 17553-D 49

B. JANAM SĀKHĪ/ SHORT BIOGRAPHIES OF SAINTS / BHAKTAS

22. Nānak Sāh Jī Kī Janam Patrī — Janam Sākhī MS. Panj. 7706 51
23. Prema-Ambodhu MS. Panj. 7707 53
(Short Biographies of Bhaktas in verse)
  (i) Kabīr
  (ii) Dhannā
  (iii) Trilocan
  (iv) Nāmdev
  (v) Jaidev
  (vi) Ravidās
  (vii) Mīrābāī
  (viii) Karmobāī
  (ix) Pīpā
  (x) Sain
  (xi) Prahlād
24. Sudāmā Caritra MS. Panj. 17135-A 59
25. *Lāl Jī ki Janamlīlā* MS. Panj. 17135-B 61

C. OTHER DEVOTIONAL WORKS

26. Mohajit Rājā Nirmoh MS. Panj. 7708-C 63
27. Gost Mecca Kī MS. Panj. 7709-A 66
28. Kathā Goṣṭi Ūdho Kī MS. Panj. 7709-B 68
29. Nasīhat Nāmā MS. Panj. 7709-C 70
30. Pāk-Nāmā MS. Panj. 7709-D 71
31. Rāg Gaurī Kī Vār MS. Panj. 7709-F 72
32. Yantra-Tantrādi MS. Panj. 7711-A 74
33. Nānak-Nirankār Gost MS. Panj. 17554 76

D. WORKS ON HINDU SCRIPTURES

34. Bhagavadgītā Māhātam Sahita — MS Panj. 3935-A — 78
35. Rāmāyaṇa — MS Panj. 3935-B — 80
36. Bhagavadgītā Māhātam Sahita — MS. Panj. 3936 — 82
37. Dvādasa Mahāvāka Consisting of — MS Panj. 7708-A — 84
    (1) Advaita Prakāśa
    (2) Vicāra Sarovar
    (3) Agam Sarovar
    (4) Duhere Valī Rām Ke
    (5) Bibek Kalī
    (6) Agyān Bodhani
38. Khaṭu-Sāstra — MS. Panj. 7708-B — 88
39. Bivek Saṅgrah — MS. Panj. 7711-B — 89

E. MEDICINE

40. Baidya Manotasv — MS. Panj. 10698 — 92

Index of Titles — 94
Index of Authors — 96
Bibliography — 97

Introduction

The Vrindaban Research Institute (VRI) is an important research centre for the study of Vaiṣṇava theology and culture. It is recognised as a museum of manuscripts and archival material by the Museums Association of India. Besides, it is approved by the University of Agra as a research centre for the Ph.D degree. Its primary aim is to collect and preserve manuscripts and other cultural objects in the Braj area. The Institute has become famous for doing sterling work in collecting and conserving rare and valuable manuscripts. Its activities are sponsored and administered by an autonomous body, viz. the Vrindaban Research Society through a Governing Council. The Society is headed by Founder-President Dr. R.D. Gupta who is a well-known scholar of Indology serving in the University of London (U.K.) and is also a philanthropist.

The Institute has, so far, acquired over 26,000 manuscripts in Sanskrit, Hindi, Bengali, Oriya, Panjabi, Urdu and other Indian languages. It has already brought out quite a number of catalogues of Sanskrit, Hindi and Bengali manuscripts available in its collections.

The project of preparation of a descriptive catalogue of Panjabi and Urdu manuscripts available in the Institute, was entrusted in September, 1991 to the compiler on his retirement from the Government of India as Under Secretary, Department of Culture, Ministry of Human Resource Development. But later on it was felt that the Urdu manuscripts, which were only a few, could better be combined with Persian manuscripts in a composite catalogue rather than tagging them with Panjabi manuscripts. Accordingly, the descriptive catalogue of Panjabi (Gurmukhi) manuscripts alone has been compiled and the same is in your hands.

This catalogue contains description of *35* single and *5* composite Panjabi manuscripts, i.e., *63* works altogether. The manuscripts containing selected hymns from the two holy scriptures viz. the *Ādi Granth* and the *Daśam Granth,* form at once the largest and the most important group. While there is no doubt that the majority of the manuscripts are Panjabi, some of these are definitely Hindi (Braj) rather than Panjabi and some others fall on the border line between the two.

Most of the manuscripts lack colophons and are thus undated. However whatever has been gathered from these manuscripts is that they originate from the eighteenth, nineteenth and early twentieth centuries. It is understood that these manuscripts found their way to the Institute by voluntary donations. However their acquisition by the Institute could definitely be attributed to the persuasion and strong motivation by the devoted staff of the Institute.

Initially the perusal of the manuscripts revealed that some were neither classified nor foliated and again in some cases, even the foliation order was wrong. Therefore all the works had to be checked thoroughly and studied carefully by the compiler. Besides this, the other difficulties arose when the actual work of describing the manuscripts had commenced. The Library of the Vrindaban Research Institute is undoubtedly well-equipped with necessary source material as far as cataloguing of Hindi and Sanskrit manuscripts are concerned. But unfortunately it is not very informative about other modern Indian languages, particularly Panjabi. No doubt on my request the Institute did arrange, though belatedly, a few books (7 in Panjabi, 2 in English and one in Panjabi-Hindi-English) from the Panjabi University, Patiala (Punjab). However, whatever material could be obtained and consulted was deficient in providing necessary information on specific and varied subjects. Again, the project did not envisage a visit of the compiler for reference/consultation, to any well-known Panjabi library or centre which could yield better results and which could serve the cause of descriptive Panjabi catalogues. So the compiler had to confine himself to perusal of the manuscripts, some of which were torn or even worm-eaten. However, in case of need or doubt, a reference to a few books acquired from the Panjabi University was made, with a view to accomplishing the project. Thus, due to the scarcity of source-material and limitations within which the compiler had to carry on, the manuscripts could not be dealt with as thoroughly as was desired. Besides, it needs to be borne in mind by the readers that the catalogue in their hands is the work (that too the first) of a layman rather than a scholar.

Extracts of the beginning and end of each manuscript together with the colophon, wherever it is available, have been given.

There are a number of words mis-spelt or differently written by the copyists in some of the manuscripts. These have been retained in the catalogue without correcting them insofar the extracts of the begining and end of the manuscripts are concerned. At the end of the physical details of manuscripts the abbreviation Mic. means that the particular manuscript has been microfilmed by the Institute's photography department; while Ref. means cross-reference No. given from the *Catalogue of the Panjabi and Sindhi Manuscripts in the India Office Library,* edited by Professor C. Shackle. .

The table of contents lists all the manuscripts by title in order of description, followed by a numerical index of the library shelf-numbers with the corresponding numbers in the catalogue. Each of the final indexes of titles, authors and copyists (scribes) has been arranged under the heads of Hymns from Sikh Scriptures, Janamsākhī/Short Biographies of Saints/*Bhaktas,* other Devotional works, works on Hindu Scriptures and Medicine.

The Compiler of this catalogue is fully conscious of errors and shortcomings liable to occur in such a difficult work. But he has tried to make every effort within his means and according to his capability, to furnish the external and internal details of the manuscripts for the readers. If, to some extent, the compiler through this catalogue, succeeds in introducing the Panjabi manuscripts preserved in the Institute and arouses an interest among Panjabi literary and spiritual circles, he would thank his stars and would be satisfied that his selfless labour has been rewarded with the grace of God.

The following manuscripts in the catalogue are worthy of special mention with regard to their rarity, antiquity or some other unusual characteristics:

1. MS No. 22 (MS. Panj. 7706) Nānak Sāhjī Kī Janampatrī — Janamsākhī by Sant Dās. ff. 231 AD 1806.
2. MS No. 25 (MS. Panj. 17135-A) Lāla Jī Kī Janamlilā by Parmānand. ff. 16, maybe of nineteenth century.
3. MS No. 26 (MS Panj. 7708-C) Mohajīt Rājā Nirmoh by Prem Dās, from Udeychand Prabodh Nātak. ff. 16, 19th century?
4. MS No. 39 (MS. Panj. 7711-B) Bivek Sangrah by Svāmī Surjan Dev Ajātī. ff. 62 AD 1904.
5. MS. No. 40 (MS. Panj. 10698) Baidya Manotasv by Vaidya Nain Sukh. ff. 100, AD 1833.

Finally, I should like to express my thanks to the members of the staff of the Institute for their kindness, courtesy and help, in particular to Shri V.B. Goswami, Shri Gopal Chandra Ghosh and Dr. (Smt) Kamlesh Parik. Their help and cooperation have greatly served to smooth and lighten my labours. I am indebted to Dr. R.D. Gupta, Founder-President of the Institute for sponsoring this catalogue, reposing his confidence in me and inspiring me to take up this challenging task.

Amrit Lal Takkar

Transliteration Table

The following transliteration table has been used in the Descriptive Catalogue of Panjabi Manuscripts in the Vrindaban Research Institute:

Gurmukhī :

ਉ	u	ਹ	h	ਝ	jh	ਪ	p
ਊ	ū	ਕ	k	ਞ	ñ	ਫ	ph
ਓ	o	ਖ	kh	ਟ	ṭ	ਬ	b
ਅ	a	ਖ਼	kh	ਠ	ṭh	ਭ	bh
ਆ	ā	ਗ	g	ਡ	d	ਮ	m
ਐ	ai	ਗ਼	gh	ਢ	dh	ਯ	y
ਔ	au	ਘ	gh	ਣ	ṇ	ਰ	r
ਇ	i	ਙ	ṅ	ਤ	t	ਲ	l
ਈ	ī	ਚ	c	ਥ	th	ਵ	v
ਏ	e	ਛ	ch	ਦ	d	ੜ	ṛ
ਸ	s	ਜ	j	ਧ	dh		
ਸ਼	sh	ਜ਼	z	ਨ	n		

Final consonants are transcribed without -a-. Nagari is trancribed as Gurmukhī.

1

ਰਹਿਰਾਸ
Rahirās

MS. Panj. 7710-A; ff. 6-1/2; size 14.4 x 20.4 cm; 13 to 15 lines on a page; 6 to 7 words in a line; Gurmukhī; fair; complete; clearly and beautifully written in a large hand; well-conserved after repairs; without a colophon and undated; nothing known about the copyist; 19th century. (Mic.)

From quite early times it has been common to compile short selections of the principal hymns to be used as a book of private devotion. To serve such a purpose, a composite manuscript including the following 4 hymns, seems to have been prepared:

A. Rahirās (ff. 13b-19b)
B. Kīrtan Sohīlā (ff. 20a-22b)
C. Bāvan Akharī (ff. 23a-45a)
D. Sukhmanī Sāhib (ff. 45b-108a)

Besides the above, only the last stanza (*paurī*) and *śloka* of *Japjī*, appear on ff. 13a preceding *Rahirās* and the first 4 verses of *Dakhanī Oankār* (f. 108b) follow *Sukhmanī Sāhib.* All the above hymns are from the *Ādi Granth* (*Guru Granth Sāhib*). For details of *Japjī* and *Dakhanī Oankār* see No. 6 & 9 respectively.

The *Ādi Granth* was originally compiled by the fifth Guru Arjun Dev in 1604 AD at Amritsar, with the help of his devoted disciple and renowned scholar, Bhāī Gurdās. The holy scripture contains the writings of the first five Gurus, Nānak (1469-1539), Angad (1504-52), Amar Dās (1479-1574), Rām Dās (1534-81), and Arjun Dev (1563-1606), the ninth Guru Tegh Bahādur (1621-75) and a couplet by the tenth Guru Gobind Singh (1666-1708). (The hymns by Guru Tegh Bahādur and his own couplet, were later on included in the *Ādi Granth* by Guru Gobind Singh). *Guru Granth Sāhib* also includes hymns composed by *Bhagatas,* the most important being the pre-Nānak saint-poets Nāmdev, Kabīr, Ravidās and Farīd. Besides, verses by the bards (Bhaṭṭas) in praise of the Gurus, form another class of contribution to the *Ādi Granth.*

The language of the *Ādi Granth* is *Sant-bhāṣā,* the mixed religious *lingua franca* used by the North Indian saints in those days. However, the Panjabi element is very prominent.

The holy *Granth* begins with the *Mūl Mantar* which is immediately followed by the Japjī, then by the *Rahirās* and. *Kīrtan Sohilā.* The hymns which follow, have been arranged in 31 *Rāgs.* The hymns under every musical measure (*Rāg*) are led by Guru Nānak and other Sikh Gurus in chronological order, followed by the compositions of Saints/*Bhagatas.* There are about 6000 hymns in the *Ādi Granth* which has a total of 1430 pages.

Rahirās is a collection of nine hymns in praise of God. Four of these hymns are by the first Guru Nānak, three by the fourth Guru Rām Dās and two by the fifth Guru Arjun Dev. The collection (*Sodar Rahirās*) takes its name from the first word of the first hymn. These hymns constitute the greater portion of *Sodar Rahirās,* which is customarily recited daily at sunset and which is thus known as evening prayer.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਰਾਗ ਆਸਾ ਮਹਲਾ ੧॥
ਸੋਦਰ ॥ ਸੋ ਦਰ ਤੇਰਾ ਕੇਹਾ ਸੋ ਘਰੁ ਕੇਹਾ ਜਿਤ
ਬਹਿ ਸਰਬ ਸਮਾਲੇ ।
ਵਾਜੇ ਤੇਰੇ ਨਾਦ ਅਨੇਕ ਅਸੰਖਾ
ਕੇਤੇ ਤੇਰੇ ਵਾਵਣਹਾਰੇ ॥

Ends: ਜਪ ਤਪ ਸੰਜਮ ਧਰਮ ਨ ਕਮਾਇਆ
ਸੇਵਾ ਸਾਧ ਨ ਜਾਨਿਆ ਹਰਿ ਰਾਇਆ ॥
ਕਹੁ ਨਾਨਕ ਹਮ ਨੀਚ ਕਰੰਮਾ
ਸਰਨਿ ਪਰੇ ਕੀ ਰਾਖਹੁ ਸਰਮਾ ॥

To obliterate an error in the manuscript a yellow substance has been applied by the copyist and then at that place the correct word is written in black ink. However if the mistake consists of the omission of a single letter, this is written immediately below the point at which it was omitted.

Ref. A III, 14/4; A III, 18/2

2

ਕੀਰਤਨ ਸੋਹਿਲਾ
Kīrtan Sohilā

MS. Panj. 7710-B; ff. 3 (ff. 20 to 22); size 14.4 x 20.4 cm; 13-15 lines on a page; 6-7 words in a line; Gurmukhī; fair; complete; nothing known about copyist, undated and without a colophon; 19th century. (Mic.)

This holy work forms part of a composite manuscript which is an anthology of selected hymns from the *Ādi Granth.*

Kīrtan Sohilā is a collection of five hymns in praise of God. Three of the hymns are by Guru Nānak Dev and one each by Guru Rām Dās and Guru Arjun Dev. It takes its name from the second line of the first hymn: "Sing to His glory (*Sohilā*)". It is recited at night immediately before retiring and is also recited at funerals.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
ਰਾਗ ਗਉੜੀ ਦੀਪਕੀ ਮਹਲਾ ੧॥
ਜੈ ਘਰਿ ਕੀਰਤਿ ਆਖੀਐ ਕਰਤੇ ਕਾ ਹੋਇ ਬੀਚਾਰੋ ।
ਤਿਤ ਘਰਿ ਗਾਵਹੁ ਸੋਹਿਲਾ ਸਿਵਰਹੁ ਸਿਰਿਜਣ ਹਾਰੋ ॥੧॥
Ends: ਅੰਤਰ ਜਾਮੀ ਪੁਰਖ ਬਿਧਾਤੇ ਸਰਧਾ ਮਨ ਕੀ ਪੂਰੈ ।
ਨਾਨਕ ਦਾਸੁ ਇਹੈ ਸੁਖੁ ਮਾਂਗੈ ਮੋਕਉ ਕਰ ਸੰਤਨਿ ਕੀ ਧੂਰੈ ॥੪॥੫॥

Ref. A III, 14/3; A III, 16/4, 17/4; A III, 18/3

3

ਬਾਵਨ ਅਖਰੀ
Bāvan Akharī

MS. Panj. 7710-C; ff. 22-1/2 (ff. 23a-45a); size 14.4 x 20.4 cm; 13-15 lines on a page; 6-7 words in a line; Gurmukhī; fair; complete; beautifully written in a large hand; well-conserved; nothing known about copyist; undated and lacks a colophon; 19th century. (Mic.)

A beautiful composition in *Gaurī Rāg* by the fifth Guru Arjun Dev. It consists of 56 *ślokas* and 55 *paurīs* (stanzas) and is based on the letters of the Panjabi alphabet. The first *śloka* which is a *maṅglācaraṇa*, is repeated at the end also and is very popular.

In this holy work, both ways of attaining the Divine, viz., divine-love-devotion and non-dualistic devotion, are explained by Guru Arjun Dev. Besides, Gurujī brings home to us that the *jīva* is *Brahman* only, not different from it. Some of the other spiritual ideals emphasized in the devotional work are — absorption in God by means of prayer and meditation; complete surrender to the will of God; annihilation of ego; purity of heart; never to doubt divine justice; humility; forgiveness; detachment from sensual desires and enjoyments; associating with saintly persons and singing God's praises in their company, etc. Besides, it has been made clear in the hymn that spiritual consciousness is possible only with the grace of God in the form of the Guru earned by sincere devotion. The union of the *Ātman* with the *Parmātman* becomes feasible if God wills. To sum up, its theme is that only enlightenment by the Guru can liberate and emancipate man from the ignorance and the bondage of duality. Besides, it conveys to us the unity of the Supreme Reality.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥
ਗਉੜੀ ਬਾਵਨ ਅਖਰੀ ਮਹਲਾ ੫॥
ਗੁਰਦੇਵ ਮਾਤਾ ਗੁਰਦੇਵ ਪਿਤਾ ਗੁਰਦੇਵ ਸੁਆਮੀ ਪਰਮੇਸਰਾ ॥
ਗੁਰਦੇਵ ਸਖਾ ਅਗਿਆਨ ਭੰਜਨ ਗੁਰਦੇਵ ਬੰਧਪ ਸਹੋਦਰਾ ॥

ਗੁਰਦੇਵ ਦਾਤਾ ਹਰਿ ਨਾਮੁ ਉਪਦੇਸੈ ਗੁਰਦੇਵ ਮੰਤ ਨਿਰੋਧਰਾ ॥
ਗੁਰਦੇਵ ਸਾਂਤਿ ਸਤਿ ਬੁਧਿ ਮੂਰਤਿ ਗੁਰਦੇਵ ਪਾਰਸ ਪਰਸਪਰਾ॥

Ends: ਹੇ ਅਪਰੰਪਰ ਹਰਿ ਹਰੇ ਹਹਿ ਭੀ ਹੋਵਨ ਹਾਰ ।
ਹੇ ਸੰਤਹ ਕੇ ਸਦਾ ਸੰਗ ਨਿਧਾਰਾਆਧਾਰ ॥
ਹੇ ਠਾਕੁਰ ਹਉ ਦਾਸਰੋ ਮੈ ਨਿਰਗੁਨ ਗੁਨ ਨਹੀ ਕੋਇ ।
ਨਾਨਕ ਦੀਜੈ ਨਾਮ ਦਾਨ ਰਾਖਉ ਹੀਐ ਪਰੋਇ ॥੪੪॥

*****

ਗੁਰਦੇਵ ਤੀਰਥ ਅਮ੍ਰਿਤਿ ਸਰੋਵਰ ਗੁਰ ਗਿਆਨ ਮੰਜਨ ਅਪਰਮਪਰਾ ॥
ਗੁਰਦੇਵ ਕਰਤਾ ਸਭਿ ਪਾਪ ਹਰਤਾ ਗੁਰਦੇਵ ਪਤਿਤ ਪਵਿਤ ਕਰਾ ।
ਗੁਰਦੇਵ ਆਦਿ ਜੁਗਾਦਿ ਜੁਗ ਜੁਗ ਗੁਰਦੇਵ ਮੰਤ ਹਰਿ ਜਪ ਉਧਰਾ॥
ਗੁਰਦੇਵ ਸੰਗਤਿ ਪ੍ਰਭ ਮੇਲਿ ਕਰ ਕਿਰਪਾ ਹਮ ਮੂੜ ਪਾਪੀ ਜਿਤ ਲਗਿ ਤਰਾ॥
ਗੁਰਦੇਵ ਸਤਿਗੁਰ ਪਾਰਬ੍ਰਹਮ ਪਰਮੇਸੁਰ ਗੁਰਦੇਵ ਨਾਨਕ ਹਰਿ ਨਿਮਸਿਕਰਾ ॥੧॥
ਇਹੁ ਸਲੋਕ ਆਦਿ ਅੰਤਿ ਪੜਨਾ ।

Ref. A III, 12/II; A III, 14/7; A III, 16/9; 17/9, 18/9

4

ਸੁਖਮਨੀ ਸਾਹਿਬ
Sukhmanī Sāhib

MS. Panj. 7710-D; ff. 61 (f. 45b to 108a, but f. 73b & 74b are blank; size 14.4 x 20.4 cm; 13-15 lines on a page; 6-7 words in a line; Gurmukhī; fair; complete; beautifully and clearly written in a large hand; well conserved; nothing known about copyist; undated and without a colophon; 19th century. (Mic.)

A devotional work in verse, composed by Guru Arjun Dev. He compiled *Śrī Guru Granth Sāhib* (*Ādi Granth*) in which his own 2218 verses are included and *Sukhmanī* is one of these hymns and is in *Gaurī Rāg.* It is a song of eternal peace, giving solace to the mind and it commands notable popularity among Hindus and Sikhs who recite it in their early morning devotions.Guru Arjun Dev himself says that he who listens to *Sukhmanī* with loveand gives it a place in his heart, shall enable himself to commune with the Lord.

The date of its composition is not known but it was definitely some time before 1604 AD since it is included in *Śrī Guru Granth Sāhib.* It contains almost 2000 lines and is divided into 24 cantos. Each canto comprises an introductory couplet (*śloka*) and a sequence of 8 stanzas (an *aṣṭapadī* or octave). The theme of *Sukhmanī* is the grandeur of the Divine Name.

In the first three cantos, the Guru-poet mentions the advantages of repeating the name of God. He declares that it is a sure and certain panacea for the suffering of the people. In cantos 4 to 11, views on saints have been expressed. Besides, it is also stated therein that the bliss of deliverance can be achieved by proscribing evil and by repeating the name of God. Cantos 12 to 20 make it very clear to us that God's grace can be won by self-surrender or resignation to His will. God is all Truth; nothing but Truth. We are inspired with love of the Divine Name and meditation which give us joy and unending peace. In the last four cantos, the Name which covers both the personal and absolute aspect of God, is elucidated. These cantos include also the essential ways of deliverance. In canto 24 the message of *Sukhmanī* is summed up as follows:

We should heed the word of the perfect Guru and honour him, see God ever-present and trust in Him, repeat the Divine Name and abandon pride. He who repeats the name of God, is sure to find the Lord ever-present and achieve liberation. All his sufferings, doubts and fears would cease and he would certainly be blessed with virtuous deeds, gracious speech, honour and fame. Such is the efficacy of God's glorious name.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਗਉੜੀ ਸੁਖਮਨੀ ਮਹਲਾ ੫॥
ਸਲੋਕ । ਆਦਿ ਗੁਰਏ ਨਮਹ । ਜੁਗਾਦਿ ਗੁਰਏ ਨਮਹ ॥
ਸਤਿਗੁਰਏ ਨਮਹ । ਸ੍ਰੀ ਗੁਰਦੇਵਏ ਨਮਹ ॥੧॥
ਅਸਟਪਦੀ ॥
ਸਿਮਰਉ ਸਿਮਰ ਸਿਮਰ ਸੁਖ ਪਾਵਉ ।
ਕਲਿ ਕਲੇਸ ਤਨਿ ਮਾਹਿ ਮਿਟਾਵਉ ।

Ends: ਜਿਸ ਮਨਿ ਬਸੈ ਸੁਨੈ ਲਾਇ ਪ੍ਰੀਤਿ ।
ਤਿਸ ਜਨ ਆਵੈ ਹਰਿ ਪ੍ਰਭ ਚੀਤਿ ।
ਜਨਮ ਮਰਨ ਤਾਕਾ ਦੂਖਿ ਨਿਵਾਰੈ ।
ਦੁਲਭ ਦੇਹ ਤਤਕਾਲ ਉਧਾਰੈ ।
ਨਿਰਮਲ ਸੋਭਾ ਅਮ੍ਰਿਤ ਤਾਕੀ ਬਾਣੀ ।
ਏਕ ਨਾਮੁ ਮਨ ਮਾਹਿ ਸਮਾਣੀ ।
ਦੂਖ ਰੋਗ ਬਿਨਸੈ ਭੈ ਭਰਮ ।
ਸਾਧ ਨਾਮ ਨਿਰਮਲ ਤਾਕੇ ਕਰਮ ।
ਸਭ ਤੇ ਊਚ ਤਾਕੀ ਸੋਭਾ ਬਨੀ ।
ਨਾਨਕ ਇਹ ਗੁਣ ਨਾਮ ਸੁਖਮਨੀ ॥੮॥੨੪॥

Ref. AIII, 12 III; AIII 14/12, 16/10, 17/10, 18/10

5

ਆਸਾ ਕੀ ਵਾਰ
Āsā-Kī-Vār

MS. Panj. 7860; ff. 65 (ff. 169 to 208 and another 25 folios without foliation); size 12.6 x 9 cm; 7 lines on a page; Gurmukhī; neatly and beautifully written; complete; fair; undated and without a colophon; 19th century. (Mic.)

In this devotional composition, hymns of Guru Nānak are included in the poetic form of *Vār* (ballad) which is peculiar to Panjabi. This *Vār* is recited in the morning in the form of *Kīrtan* in the shrines and at home. A *Vār* is an account of the heroic deeds of the brave. Guru Nānak used the form to sing the glorious deeds of the Lord, the creator of the Universe.

Āsā-Kī-Vār consists of 24 *paurīs*, each preceded by *ślokas*; thus making 83 stanzas in all. The *ślokas* of the *Vār* are in traditional metres, namely *caupāī, dohirā and savayyā*, while in the *paurīs* are used popular heroic verses. The *ślokas* contain philosophical truths while in the *paurīs* are sung praises of God, Guru and of the true devotees.

The twenty-four stanzas (*paurīs*) which provide the basic sequence for *Āsā-Kī-Vār* are by Guru Nānak and likewise forty-four of its fifty-nine *ślokas.* The remaining 15 *ślokas* are by Guru Angad.

Through *Āsā-Kī-Vār* Guru Nānak has conveyed the message of God to erring human beings who practise sin and avarice. The Guru condemns all hypocrisy; people try to cleanse and purify their bodies, but they do not understand that pollution is spiritual and not physical. If the mind is polluted, no amount of purification of the body can save it from pollution. Guru Nānak advises us to meditate on the Divine Name and only then we will be saved.

Guru Nānak further tells us that pride is prevalent everywhere and because of it a man is born and reborn. Therefore his advice to human beings is to understand this fact and discard pride. Again, in the *Āsā-Kī-*

Vār we are told that there is one truth only and all else is vanity and vexation of the egoistic mind. Except for God, everything is false. God's creations, His deeds, knowledge, court, order, justice and commands, favour, grace and gestures, power, praises and glory are true, and true are those also who worship the True One. Guru Nānak also advocates better treatment of women, through his hymn included in the *Āsā-Kī-Vār.*

This devotional work exhorts human beings to lead a pure, simple and clean life, always remembering God, for it is the man's deeds alone which lead him to salvation. It is a great source of inspiration, gives moral guidance to devotees and infuses in them a desire to attain a higher spiritual state.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਆਸਾ ਕੀ ਵਾਰ ਮ : ੧॥
ਸਲੋਕ ਭੀ ਮਹਲੇ ॥੧॥ ਟੁੰਡੇ ਅਸਰਾਜੇ ਕੀ ਧੁਨੀ ॥
ਸਲੋਕ ਮ : ੧॥ ਬਲਿਹਾਰੀ ਗੁਰ ਆਪਣੇ ਦੇ ਹਾੜੀ ਸਦਵਾਰ ॥
ਜਿਨ ਮਾਣਸ ਤੇ ਦੇਵਤੇ ਕੀਏ ਕਰਤੇ ਨ ਲਾਗੀ ਵਾਰ ॥੧॥

Ends: ਪਉੜੀ ॥ ਵਡੇ ਕੀਆ ਵਡਿਆਈਆਂ ਕਿਛ ਕਹਣਾ ਕਹਣ ਨ ਜਾਇ ॥
ਸੋ ਕਰਤਾ ਕਾਦਰ ਕਰੀਮ ਦੇ ਜੀਆ ਰਿਜਕ ਸੰਬਾਹਿ ॥
ਸਾਈ ਕਾਰ ਕਮਾਵਣੀ ਧੁਰ ਛੋਡੀ ਤਿੰਨੈ ਪਾਇ ॥
ਨਾਨਕ ਏਕੀ ਬਾਹਰੀ ਹੋਰ ਦੂਜੀ ਨਾਹੀ ਜਾਇ ॥
ਸੋ ਕਰੇ ਜਿ ਤਿਸੈ ਰਜਾਇ ॥੨੪॥ ਵਾਰ ਸੰਪੂਰਣ ॥ ਲਿਖਵਾਲਾ
ਆਜਾਣ ਥਾ ਭੁਲਿਆ ਚੁਕਿਆ ਬਖਸੰਦ ਗੁਰੂ ਨਾਨਕ ਜੀ ॥

There is no colophon but the anonymous copyist at the end prays that since he is unwise, Guru Nānak may forgive him for any error and omission in copying the devotional work.

Besides *Āsā-Kī-Vār* the manuscript includes another composition in prose, consisting of 3 ff. (ff.62-65) but without foliation. The composition is entitled — *Sākhī* Śrī Gurmukh Vāk boliyā and is incomplete. Briefly its contents are :

A devotee (*bhagat*) used to serve birds by providing them with water and food of their liking. One day a swan (*hainsa*) appears but it would not take any food offered. The devotee is worried and consults a Sikh known to him. The Sikh after seeing the bird, tells the devotee that it is a swan and its food is pearls. Even this could not deter the devotee from providing it with the food of pearls by breaking his wife's necklace. The swan takes some of the pearls and leaves behind a diamond while departing. The devotee could not recognise the diamond and again consults the Sikh who tells him that it is a diamond and he is not aware of its value . . . .

Perhaps the story has been written to illustrate a moral that service never goes to waste.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ।
ਸਾਖੀ ਸ੍ਰੀ ਗੁਰਮੁਖ ਵਾਕ ਬੋਲਿਆ ॥
ਇਕ ਭਗਤ ਥਾ । ਸੇਵ ਪੰਖੇਰੂਆਂਦੀ ਕਰਦਾ ਸੀ ॥
Ends: ਤਾਂ ਸਿਖ ਆਖਿਆ ਭਗਤ ਜੀ ਤੂੰ ਲਾਲ ਦੀ ਸਾਰ ਨਾਹੀ ਜਾਣਦਾ
ਏਹ ਲਾਲ ਹੈ । ਲਾਲ ਵੇਚਿ ਕਰ ਤੂੰ.........

Ref. A III 13/13; A III 14/2; A III; 16/15; A III 17/11

6

ਜਪ ਜੀ

Japjī

MS. Panj. 17553-A; ff. 16-1/2; size 20 x 14.4 cm; 8 lines on a page; 20 words in a line; Gurmukhī; complete; fair; beautifully written; good margin of 3 cms left on ff.; fine ink used; many ff. torn and worm-eaten; without a colophon and thus undated; 19th century. (Mic.)

This holy work is neatly written, with headings and catchwords in red. A number of words are written in a non-standard form.

Japjī forms part of a composite manuscript which is a comprehensive anthology of selected hymns from the *Ādi Granth* and the *Daśam Granth.* The anthology of hymns appears to have been prepared for use as a book of private devotion, as was the practice in quite early days. The manuscript includes the following hymns:

A. *Japjī* (ff. 1 to 17a)
B. *Rahirās* (ff. 17b to 25)
C. *Kīrtan Sohilā* (ff. 26 to 28a)
D. *Benatī Caupāī* (ff. 28b to 36)
E. *Dakhanī Oankār* (ff. 36b-46 & again ff. 37-44 but continued)
F. *Sidh Goṣṭi* (ff. 45-64a)
G. *Anand* (ff. 64b-78a)
H. *Bāvan Akharī* (ff. 78b-106a)
I. *Sukhmanī Sāhib* (ff. 106b-185a)
J. *Thitī Gaurī* M5 and *Bilāvalu* MI Thitī (ff. 185b-200)
K. *Āsā-Kī-Vār* (ff. 201-230)

Of the above, only one hymn (viz. *Benatī Caupāī*) belongs to the *Daśam Granth,* the tenth scripture authored by the tenth Guru Gobind Singhjī whereas all other compositions are from the holy *Ādi Granth* (*Guru Granth Sāhib*), the first scripture.

Japjī, composed by the first Guru Nānak, is the morning prayer of the Sikhs. The *Ādi Granth* begins with this hymn which consists of 38 *paurīs* (stanzas) with two *ślokas*, the first and the last. The essence of Sikh philosophy is enshrined in this hymn. It defines the way of seeking the Divine, and leads a devotee on till he arrives at a vision of the Supreme Reality. It also describes the outlook of a devotee who has been able to taste the Divine. Its last portion comprising of *paurīs* 32 to 38 summarises the whole process of attaining Divine grace.

Begins: ੴ ਸਤਿਨਾਮ ਕਰਤਾ ਪੁਰਖ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ
ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰਗ ਗੁਰਪ੍ਰਸਾਦਿ ।ਜਪ। ਆਦਿ ਸਚੁ
ਜੁਗਾਦਿ ਸਚੁ ਹੈਭੀ ਸਚੁ ਨਾਨਕ ਹੋਸੀ ਭੀ ਸਚੁ ॥
ਸੋਚੈ ਸੋਚਿ ਨ ਹੋਵਈ ਜੇ ਸੋਚੀ ਲਖਵਾਰ ॥
ਚੁਪੈ ਚੁਪ ਨ ਹੋਵਈ ਜੇ ਲਾਇ ਰਹਾ ਲਿਵਤਾਰ ॥

Ends: ਜਿਨ ਕਉ ਨਦਰਿ ਕਰਮ ਤਿਨਕਾਰ ।
ਨਾਨਕ ਨਦਰੀ ਨਦਰ ਨਿਹਾਲ ॥੩੮॥
ਸਲੋਕ ॥ ਪਵਣ ਗੁਰੂ ਪਾਣੀ ਪਿਤਾ ਮਾਤਾ ਧਰਤਿ ਮਹਤੁ ॥
ਦਿਵਸ ਰਾਤ ਦੁਇ ਦਾਈ ਦਾਇਆ ਖੇਲੈ ਸਗਲ ਜੰਗਤੁ ॥
ਚੰਗਆਈਆ ਬੁਰਿਆਈਆ ਬਾਚੈ ਧਰਮ ਹਦੂਰ ॥
ਕਰਮੀ ਆਪੋ ਆਪਣੀ ਕਿਆ ਨੇੜੈ ਕੇ ਦੂਰ ॥
ਜਿਨੀ ਨਾਮ ਧਿਆਇਆ ਗਏ ਮਸਕਤ ਘਾਲੁ ॥
ਨਾਨਕ ਤੇ ਮੁਖ ਉਜਲੇ ਕੇਤੀ ਛੁਟੀ ਨਾਲ ॥੧॥੧॥ਓ॥
ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥

The manuscript is reported to have been donated to the Vrindaban Research Institute by one Pt. Shyam Sunder Brijwasi, Chhipi Gali, Vrindaban.

Ref. See Japu AII 9/1 ; AIII 13/1, 14/1, 15/1, 16/1, 18, 17/1, 18/1, 15

7

ਰਹਿਰਾਸ

Rahirās

MS. Panj. 17553-B; ff. 8-1/2; size 20 x 14 cm; 8 lines on a page; Gurmukhī; complete; fair, ff. are worm-eaten and torn; 19th century. (Mic.)

This holy work is beautifully and neatly written, with headings and catchwords in red. Missing words are provided by sign '+'. A word is split up in two lines, but without any sign of connection. A number of words have been mis-spelt or written in an unconventional style. (Sodar) *Rahirās* (ff. 17b-25) is one of the compositions forming an anthology of selected hymns from the holy scriptures viz. the *Ādi Granth* (*Guru Granth Sāhib*) and the *Daśam Granth.* It is a collection of hymns (from the *Ādi Granth*) in praise of God and is customarily recited at sunset. For details, see No. 1.

There is no colophon and the manuscript is undated.

Begins: ੴਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥
ਸੋਦਰ ਰਾਗ ਆਸਾ ਮਹਲਾ ੧॥ ਸੋਦਰ ਤੇਰਾ ਕੇਹਾ ਸੋ ਘਰੁ
ਕੇਹਾ ਜਿਤੁ ਬਹਿ ਸਰਬ ਸਮਾਲੇ ॥ ਵਾਜੇ ਤੇਰੇ ਨਾਦ ਅਨੇਕ
ਅਸੰਖਾ ਕੇਤੇ ਤੇਰੇ ਵਾਵਣਹਾਰੇ ॥

Ends: ਜਪ ਤਪ ਸੰਜਮ ਧਰਮ ਨ ਕਮਾਇਆ
ਸੇਵਾ ਸਾਧ ਨ ਜਾਨਿਆ ਹਰਿ ਰਾਇਆ ॥
ਕਹੁ ਨਾਨਕ ਹਮ ਨੀਚ ਕਰੰਮਾ
ਸਰਣਿ ਪਰੇ ਕੀ ਰਾਖਹੁ ਸਰਮਾ॥

Ref. A III 14/4; A III 18/2

8

ਕੀਰਤਨ ਸੋਹਿਲਾ
Kīrtan Sohilā

MS. Panj. 17553-C; ff . 2-1/2, size 20 x 14.4 cm; 8 lines on a page; Gurmukhī; complete; fair; the edges of ff. are damaged; 19th century. (Mic.)

Kīrtan Sohilā is one of the holy compositions in a composite manuscript (ff. 230) of selected hymns from the *Ādi Granth Sāhib* and the *Daśam Granth*. The anthology appears to have been prepared to serve the purpose of private devotion. It is neatly written with few corrections. Headings, catchwords and verse numbers are given in red.

This devotional work, a collection of 5 hymns, is customarily sung at night before retiring and also at funerals. (For further details, see No. 2) It lacks a colophon and is therefore undated.

Begins: ਸੋਹਿਲਾ ਰਾਗ ਗਉੜੀ ਦੀਪਕੀ ਮਹਲਾ ੧॥ ੴ ਸਤਿਗੁਰ ਪਰਸਾਦਿ ॥
ਜੈ ਘਰਿ ਕੀਰਤ ਆਖੀਐ ਕਰਤੇ ਕਾ ਹੋਇ ਵੀਚਾਰੋ ॥
ਤਿਤ ਘਰਿ ਗਾਵਹੁ ਸੋਹਿਲਾ ਸਿਵਰਹੁ ਸਿਰਿਜਣ ਹਾਰੋ ॥੧॥

Ends: ਜਾਕਉ ਆਏ ਸੋਈ ਬਿਹਾਝਹ ਹਰਿ ਗੁਰ ਤੇ ਮਨਹਿ ਬਸੇਰਾ ॥
ਨਿਜ ਘਰਿ ਮਹਲ ਪਾਵਹੁ ਸੁਖ ਸਹਜੇ ਬਹੁਰ ਨ ਹੋਇ ਗੋ ਫੇਰਾ ॥
ਅੰਤਰ ਜਾਮੀ ਪੁਰਖ ਬਿਧਾਤੇ ਸਰਧਾ ਮਨ ਕੀ ਪੂਰੈ ॥
ਨਾਨਕ ਦਾਸ ਇਹੋ ਸੁਖ ਮਾਂਗੈ ਮੋਕਉ ਕਰਿ ਸੰਤਨ ਕੀ ਧੂਰੈ

Ref. A III 14/3; A III 16/4; 17/4; A III 18/3

9

ਦਖਨੀ ਓਅੰਕਾਰ
Dakhanī Oankār

MS. Panj 17553-E; ff. 18-1/2; size 20 x 14.4 cm; 8 lines on a page; Gurmukhī; complete; fair; ff. are worm-eaten and damaged; without a colophon and thus undated; maybe 19th century. (Mic.)

This is a devotional and philosophical composition by Guru Nānak and is from the *Ādi Granth*. It form's part of a composite manuscript (ff.1-230) which itself is an anthology of eleven selected hymns from the*Ādi Granth* and the*Daśam Granth*. This hymn begins on f. 36b and continues up to f. 46 followed by eight folios which are wrongly numbered as 37 to 44 instead of 47 to 54. Irregular foliation appears to have been done by someone else besides the copyist, at a later date. It is neatly written and is in the same hand in which the ten other hymns in the anthology have been written.

Among Guru Nānak's hymns *Dakhanī Oankār* , in *Rāg Rām Kalī*, is of special significance. It comprises 54 verses, each containing a different number of lines ranging between 4 and 8. To some extent, this hymn can be compared to another hymn of Guru Nānak, composed by him in *Rāg Āsā Pattī.*

Through this hymn Guru Nānak has conveyed the threefold truth of *Advaita Vedānta* viz. that the Supreme Ultimate Reality *(Brahman)* is the final truth; the world is not real and the *jīva* is *Brahman* only, not different from it. *Brahman* who is one only without a second, is the creator and pervades the universe. On the other hand, *māyā* provides the dynamics of the One appearing as many and that is Universal Cosmic *ajñāna*. *Māyā* can be annulled by*Brahmajñāna* which is synonymous with the realisation of *Brahman* and that is liberation. However *jñāna* requires the grace of God in the form of a true Guru earned by devotion. On meeting a true Guru doubt is dispelled, duality-consciousness of every kind is annulled and the wanderings of the mind are restrained. Then Guru Nānak describes a true Guru as one who dispenses knowledge spontaneously, digests what he reads, perceives reality and fixes his attention on the name of God. Besides, describing the qualifications of a true teacher, Guru Nānak advises us to discard the unreal, have implicit faith in God and to be absorbed in Him by meditation and remembering Him, and submit to His will completely. We are also advised to suppress the ego.

The gist of the hymn is contained in the first part of verse No. 2 wherein Guru Nānak advises a teacher to attach himself to God alone and discard all worldly attachments and entanglements.

Begins: ਰਾਮਕਲੀ ਮਹਲਾ ੧ ਦਖਣੀ ਓਅੰਕਾਰ ॥
ੴ ਸਤਿਗੁਰੂ ਪ੍ਰਸਾਦਿ ॥
ਓਅੰਕਾਰਿ ਬ੍ਰਹਮਾਉਤਪਤ ॥ ਓਅੰਕਾਰ ਕੀਆ ਜਿਨਿ ਚਿਤਿ॥
ਓਅੰਕਾਰ ਸੈਲ ਜੁਗ ਭਏ ॥ ਓਅੰਕਾਰ ਬੇਦਿ ਨਿਰਮਏ ॥
ਓਅੰਕਾਰੁ ਸਬਦਿ ਉਧਰੇ ॥ ਓਅੰਕਾਰ ਗੁਰਮੁਖਿ ਤਰੇ ॥
ਓਨਮ ਅਖਰ ਸੁਣਹੁ ਬੀਚਾਰੁ ॥ ਓਨਮ ਅਖਰ ਤ੍ਰਿਭਵਣ ਸਾਰੁ॥੧॥

Ends: ਪਾਧਾ ਗੁਰਮੁਖ ਆਖੀਐ ਚਾਟੜਿਆ ਮਤਿ ਦੇਇ ॥
ਨਾਮ ਸੁਮਾਲਹੁ ਨਾਮ ਸੰਗ ਰਹੁ ਲਾਹਾ ਜਗ ਮਹਿ ਲੇਇ ॥
ਸਚੀ ਪਟੀ ਸਚੁ ਮਨਿ ਪੜੀਐ ਸਬਦੁ ਸੁਸਾਰੁ ॥
ਨਾਨਕ ਸੋ ਪੜਿਆ ਸੋ ਪੰਡਿਤ ਬੀਨਾ ਜਿਸ ਰਾਮ ਨਾਮ ਗਲਿਹਾਰੁ॥੫੪॥।

Ref. A III 14/8; A III, 16/6, 17/6, 18/6

10

ਸਿਧ ਗੋਸਟਿ
Sidh Goṣṭi

MS. Panj. 17553-F; ff. 18-1/2; size 20 x 14.4 cm; 8 lines on a page; Gurmukhī; complete; fair; beautifully and neatly written; many ff. worm-eaten and damaged; good margin of about 3 cms on both ends of each page; without a colophon and hence undated; 19th century. Nothing known about copyist. (Mic.)

This hymn forms part of a composite manuscript (ff. 230) comprising eleven selected hymns from the *Ādi Granth* and the *Daśam Granth,* prepared for use as a book of private devotion.

The composition begins on f. 45 and continues up to f. 64a. One folio after f. 46 is missing; ff. 48 & 49 have been wrongly changed to ff. 47 & 48. Then there is folio No. 50. In fact foliation should have been as Nos. 46, 48 to 50 and onward.

Sidh Goṣṭi Consists of 73 verses recited by Guru Nānak in *Rām Kalī Rāg* when the *Siddhas,* after discourse, surrendered to him and sought his views on *yoga.* The hymn sums up the discussion in which Guru Nānak answers questions put to him by the *Siddhas.* The lines, stanzas and series of stanzas attributed to Guru Nānak alternate with queries attributed to various *Siddhas* (jointly or individually). The passages representing Guru Nānak's replies, cover a wide range of doctrine and together constitute an epitome of his teachings. Guru Nānak says that the union with the Divine can be achieved only through remembering His Name. The Name is manifested by the Eternal Guru and this is the secret of all *yoga.* In the hymn Guru Nānak lays stress on *nāma, dāna, snāna* and declares that home-life is an essential condition of the highest fulfilment. He maintains that all creation is real because it has its ground in the One Real, and that one should live the worldly life by transcending illusion, ego, duality and carnal pleasures and by meditating on the Name.

Begins: ਰਾਮਕਲੀ ਮਹਲਾ ੧॥ ਸਿਧ ਗੋਸਟਿ ॥
ੴ ਸਤਿ ਗੁਰਪ੍ਰਸਾਦਿ ॥ ਸਿਧ ਸਭਾ ਕਰ ਆਸਣਿ ਬੈਠੇ ਸੰਤ ਸਭਾ ਜੈਕਾਰੋ।
ਤਿਸ ਆਗੈ ਰਹਰਾਸਿ ਹਮਾਰੀ ਸਾਚਾ ਅਪਰ ਆਪਾਰੋ॥ ਮਸਤਕੁ ਕਾਟਿ ਧਰੀ
ਤਿਸ ਆਗੈ ਤਨੁ ਮਨੁ ਆਗੈ ਦੇਉ ॥੧॥

Ends: ਤੇਰੀ ਗਤਿ ਮਿਤਿ ਤੂ ਹੈ ਜਾਣਹਿ ਕਿਆ ਕੋ ਆਖਿ ਵਖਾਣੈ ॥
ਤੂ ਆਪੇ ਗੁਪਤਾ ਆਪੇ ਪਰਗਟੁ ਆਪੇ ਸਭਿ ਰੰਗ ਮਾਣੈ ॥
ਸਾਧਿਕ ਸਿਧ ਗੁਰੂ ਬਹੁ ਚੇਲੇ ਖੋਜਤ ਫਿਰਹਿ ਫੁਰਮਾਣੈ ॥
ਮਾਗਹਿ ਨਾਮੁ ਪਾਇ ਇਹੁ ਭਿਖਿਆ ਤੇਰੇ ਦਰਸਨ ਕਉ ਕੁਰਬਾਣੈ ॥
ਅਬਨਾਸੀ ਪ੍ਰਭ ਖੇਲੁ ਰਚਾਇਆ ਗੁਰਮੁਖਿ ਸੋਝੀ ਹੋਈ ॥
ਨਾਨਕ ਸਭਿ ਜੁਗ ਆਪੇ ਵਰਤੇ ਦੂਜਾ ਅਵਰ ਨ ਕੋਈ ॥੭੩)

Ref. A III, 12/I, 13/6, 14/9; A III 16/7, 17/7, 18/7

11

ਅਨੰਦ
Anand

MS. Panj. 17553-G; ff. 14; size 20 x 14.4 cm; 8 lines on a page; Gurmukhī; fair; complete; written in a neat and clear hand; partly worm-eaten and consequently the edges of some ff. damaged; no colophon; undated but the style of writing suggests the 19th century. (Mic.)

Beautifully written, with headings and catchwords in red and leaving a margin of about 3cm. Many words are mis-spelt or are written in an unconventional style.

This holy composition is a part of a composite manuscript (ff. 230) which is an anthology of eleven selected hymns from the *Ādi Granth* and the *Daśam Granth.*

Anand : 907 hymns of Guru Amar Dās are incorporated in *Śrī Guru Granth Sāhib* and of these, *Anand* (the song of Bliss) is his most famous composition. It is a classic in literature. It consists of 40 verses and is in *Rām Kalī Rāg.*

When the appointed recitation or *Kīrtan* draws to its close, six verses — the first five and the last one — of *Anand Sāhib* are read preceding the recitation of *Ardās*, the formal Sikh prayer. This portion of *Anand Sāhib* and *Ardās* are also recited at the conclusion of early-morning and early-evening worships.

In the work, Guru Amar Dās says that God, our true Master is our sure protector and the source of all we own. Every mercy flows from His Name, His true dwelling is the store of all our needs and life is sustained by His great bounty. Thus he advises us to sing praises of our True Master. Besides this, he emphasises implicit faith in God, complete surrender to Him, purity of heart, sincerity, good deeds, control over passions and detachment from worldly affections. He declares that through these essentials of devotion and with His grace, the devotees achieve liberation from *Māyā* and enter into the Divine. Then these devotees are blessed with divine bliss and they hear the mystic music. Then, God comes to aid them and their fears, sorrows and sufferings vanish. By the perfect Guru's mercy, pious souls find eternal peace and those who hear the Divine Name are cleansed. Thus the theme of the hymn is the spiritual bliss of a man which comes to him as the Guru enlightens him about the Oneness of God.

Begins: ਰਾਮਕਲੀ ਮਹਲਾ ੩॥ ਅਨੰਦ ॥ ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥
ਅਨੰਦ ਭਇਆ ਮੇਰੀ ਮਾਏ ਸਤਿਗੁਰੂ ਮੈ ਪਾਇਆ ।
ਸਤਿਗੁਰੂ ਤ ਪਾਇਆ ਸਹਜਿ ਸੇਤੀ ਮਨ ਵਜੀਆਂ ਵਾਧਾਈਆਂ ॥
ਰਾਗ ਰਤਨ ਪਰਵਾਰ ਪਰੀਆਂ ਸਬਦ ਗਾਵਣ ਆਈਆਂ ।
ਸਬਦੋ ਤ ਗਾਵ੍ਹੁ ਹਰੀ ਕੇਰਾ ਮਨਿ ਜਿਨੀ ਵਸਾਇਆ ।
ਕਹੈ ਨਾਨਕ ਅਨੰਦ ਹੋਆ ਸਤਿਗੁਰੂ ਮੈ ਪਾਇਆ ॥੧॥

Ends: ਅਨੰਦ ਸੁਣਹੁ ਵਡਭਾਗੀ ਹੋ ਸਗਲ ਮਨੋਰਥ ਪੂਰੈ ।
ਪਾਰਬ੍ਰਹਮੁ ਪ੍ਰਭਿ ਪਾਇਆ ਉਤਰੇ ਸਗਲ ਵਿਸੂਰੇ ।
ਦੂਖ ਰੋਗ ਸੰਤਾਪ ਉਤਰੇ ਸੁਣੀ ਸਚੀ ਬਾਣੀ ।
ਸੰਤ ਸਾਜਨਿ ਭਏ ਸਰਸੇ ਪੂਰੇ ਗੁਰ ਤੇ ਜਾਣੀ ।
ਸੁਣਤੇ ਪੁਨੀਤ ਕਹਤੇ ਪਵਿਤ੍ਰੁ ਸਤਿ ਗੁਰੂ ਰਹਿਆ ਭਰਪੂਰੇ ।
ਬਿਨਵੰਤਿ ਨਾਨਕ ਗੁਰ ਚਰਣਿ ਲਾਗੇ ਵਾਜੇ ਅਨੁਹਿਦਿ ਤੂਰੇ ॥੪੦॥

Ref. A III 13/7; A III 16/8, 17/8, 18/8

12

ਬਾਵਨ ਅਖਰੀ

Bāvan Akharī

MS. Panj. 17553-H; ff.28; size 20 x 14.4 cm; 8 lines on a page; Gurmukhī; complete; fair; without a colophon; undated; nothing known about copyist; 19th century. (Mic.)

This holy composition has been beautifully and neatly written, with headings and catchwords in red. Missing words are furnished with the sign '+'. A number of words are mis-spelt or written in an unconventional style. Folios are worm-eaten and their edges are damaged.

The hymn (ff. 78a to 106a) forms part of a composite manuscript (ff. 230) which is a comprehensive anthology of eleven principal hymns from the Sikh scriptures, viz. *Guru Granth Sāhib* (the *Ādi Granth*) and the *Daśam Granth*.

A beautiful work consisting of 56 *ślokas* and 55 *paurīs*, composed by Guru Arjun Dev, the fifth Guru, it is in *Gaurī Rāg* and describes the ways of attaining the Divine. The ways so described are — divine-love-devotion and non-dualistic devotion. The *Śloka* at the beginning of the hymn is repeated at its end also and is very popular, particularly for the efficacy of its recitation. For details, see No. 3.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥
ਗਉੜੀ ਬਾਵਨ ਅਖਰੀ ਮਹਲਾ ੫॥
ਗੁਰਦੇਵ ਮਾਤਾ ਗੁਰਦੇਵ ਪਿਤਾ ਗੁਰਦੇਵ ਸੁਆਮੀ ਪਰਮੇਸਰਾ ॥
ਗੁਰਦੇਵ ਸਖਾ ਅਗਿਆਨ ਭੰਜਨ ਗੁਰਦੇਵ ਬੰਧਪ ਸਹੋਦਰਾ ॥
ਗੁਰਦੇਵ ਦਾਤਾ ਹਰਿ ਨਾਮ ਉਪਦੇਸੈ ਗੁਰਦੇਵ ਮੰਤ ਨਿਰੋਧਰਾ ॥
ਗੁਰਦੇਵ ਸਾਂਤ ਸਤਿ ਬੁਧਿ ਮੂਰਤਿ ਗੁਰਦੇਵ ਪਾਰਸ ਪਰਸਪਰਾ ॥

Ends: ਹੇ ਅਪਰੰਪਰ ਹਰਿ ਹਰੇ ਹਹਿ ਭੀ ਹੋਵਨ ਹਾਰ ॥
ਹੇ ਸੰਤਹ ਕੇ ਸਦਾ ਸੰਗ ਨਿਧਾਰਾ ਆਧਾਰ ॥

ਹੇ ਠਾਕੁਰ ਹਉ ਦਾਸਰੋ ਮੈ ਨਿਰਗੁਨ ਗੁਨ ਨਹੀ ਕੋਇ ॥
ਨਾਨਕ ਦੀਜੈ ਨਾਮ ਦਾਨ ਰਾਖਉ ਹੀਐ ਪਰੋਇ ॥੫੫॥

Then follows the *śloka* with which the hymn begins and finally the hymn ends as under:

ਗੁਰਦੇਵ ਸੰਗਤ ਪ੍ਰਭ ਮੇਲ ਕਰ ਕਿਰਪਾ ਹਮ ਮੂੜ ਪਾਪੀ ਜਿਤ ਲਗਿ ਤਰਾ॥
ਗੁਰਦੇਵ ਸਤਿਗੁਰ ਪਾਰਬ੍ਰਹਮ ਪਰਮੇਸੁਰ ਗੁਰਦੇਵ ਨਾਨਕ ਹਰਿ ਨਿਮਸਿਕਰਾ ॥੧॥
ਇਹ ਸਲੋਕ ਆਦਿ ਅੰਤਿ ਪੜਨਾ ॥

Ref. A III 12/II ; A III 14/7; A III 16/9, 17/9, 18/9

13

ਸੁਖਮਨੀ ਸਾਹਿਬ
Sukhmanī Sāhib

MS. Panj. 17553-I; ff. 79-1/2; size 20 x 14.4 cm; 8 lines on a page; Gurmukhī; complete; fair; many words mis-spelt or differently written; without a colophon and hence undated; 19th century. (Mic.)

This holy composition is beautifully and neatly written; with headings and catchwords in red. A word is often spilt up in two lines, however, without any connecting sign.

This devotional work (ff. 106b to 185a) is a part of a composite manuscript (ff. 230) which is itself a comprehensive anthology of eleven principal hymns from the *Ādi Granth* and the *Daśam Granth*. It was common in earlier times to prepare such anthologies for use as books of private devotion.

Sukhmanī, composed by Guru Arjun Dev in *Rāg Gaurī*, runs to almost 2000 lines and is divided into 24 cantos. Each canto comprises of an introductory couplet (*śloka*) and a sequence of eight stanzas (an *aṣṭapadī* or octave). The theme of this hymn is the grandeur of the Divine Name. It is very popular both among Hindus and Sikhs and is recited by millions of them daily. For detailed contents, see No. 4.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਰਾਗ ਗਉੜੀ ਸੁਖਮਨੀ ਮਹਲਾ ੫॥
॥ ਸਲੋਕ॥ ਆਦਿ ਗੁਰਏ ਨਮਹਿ ॥ ਜੁਗਾਦਿ ਗੁਰਏ ਨਮਹਿ ॥
ਸਤਿਗੁਰਏ ਨਮਹਿ ॥ ਸ੍ਰੀ ਗੁਰਦੇਵਏ ਨਮਹਿ ॥
ਅਸਟਪਦੀ ॥ ਸਿਮਰਉ ਸਿਮਰ ਸਿਮਰ ਸੁਖ ਪਾਵਉ ॥
ਕਲਿ ਕਲੇਸਿ ਤਨਿ ਮਾਹਿ ਮਿਟਾਵਉ ॥
ਸਿਮਰਉ ਜਾਸੁ ਬਿਸੁੰਭਰਿ ਏਕੈ ॥
ਨਾਮ ਜਪਤਿ ਅਗਨਤਿ ਅਨੇਕੈ ॥
ਬੇਦ ਪੁਰਾਨਿ ਸਿਮ੍ਰਿਤੁ ਸੁਧਾਖਰਿ ॥

ਕੀਨੋ ਰਾਮ ਨਾਮ ਇਕ ਆਖਰ ॥
ਕਿਨ ਕਾ ਏਕ ਜਿਸੁ ਜੀਅ ਬਸਾਵੈ ॥
ਤਾਕੀ ਮਹਮਾ ਗਨੀ ਨ ਆਵੈ ॥
ਕਾਂਖੀ ਏਕੈ ਦਰਸੁ ਤਿਹਾਰੋ ॥
ਨਾਨਕ ਉਨ ਸੰਗਿ ਮੋਹਿ ਉਧਾਰੋ ॥੧॥

Ends: ਜਿਸ ਮਨ ਬਸੈ ਸੁਨੈ ਲਾਇ ਪ੍ਰੀਤ ॥
ਤਿਸ ਜਨ ਆਵੈ ਹਰ ਪ੍ਰਭ ਚੀਤ ॥
ਜਨਮ ਮਰਨ ਤਾਕਾ ਦੂਖ ਨਿਵਾਰੈ ॥
ਦੁਲਭ ਦੇਹ ਤਤਕਾਲ ਉਧਾਰੈ ॥
ਨਿਰਮਲ ਸੋਭਾ ਅਮ੍ਰਿਤ ਤਾਕੀ ਬਾਨੀ ॥
ਏਕ ਨਾਮ ਮਨ ਮਾਹਿ ਸਮਾਨੀ ॥
ਦੂਖ ਰੋਗੁ ਬਿਨਸੇ ਭੈ ਭਰਮ ॥
ਸਾਧ ਨਾਮ ਨਿਰਮਲ ਤਾਕੇ ਕਰਮ ॥
ਸਭ ਤੇ ਉਚ ਤਾਕੀ ਸੋਭਾ ਬਨੀ ॥
ਨਾਨਕ ਇਹ ਗੁਣ ਨਾਮ ਸੁਖਮਨੀ ॥

Ref. A III, 12/III; A III 14/12; A III, 16/10, 17/10, 18/10

14

(੧) ਥਿਤੀ ਗਉੜੀ ਮਹਲਾ ੫
(1) Thitī Gaurī Mahalā 5
(੨) ਬਿਲਾਵਲ ਮਹਲਾ ੧ ਥਿਤੀ
(2) Bilāvalu Mahalā 1 Thitī

MS. Panj. 17553-J; ff. 15-1/2; size 20 x 14.4 cm; 8 lines on a page; Gurmukhī; complete; worm-eaten; the edges of ff. damaged; neatly written; without a colophon; undated; nothing known about the copyist; 19th century. (Mic.)

The manuscript is beautifully written with headings and catchwords in red and with a good margin. However quite a number of words are mis-spelt or written in an unconventional way. The manuscript is worm-eaten and extensively damaged. Even its foliation has disappeared.

These two hymns from the *Ādi Granth* form part of a composite manuscript (ff. 230) which itself is a comprehensive anthology of selected hymns from the Sikh scriptures viz. the *Ādi Granth* and the *Daśam Granth.*

The day which is counted with reference to the lunar cycle, is called *tihti* in Sanskrit and *thitī* in Panjabi. There are two *pakṣas* (fortnights) viz. *kṛṣṇa* and *śukla* in a month. The *thitīs* in each *pakṣa* are counted as first, second, third, fourth, and so on, up to fourteenth. *Kṛṣṇa pakṣa* (dark fortnight) is concluded by *amāvasyā* the day when the moon is not seen at all. However *śukla pakṣa* (bright fortnight) is concluded by *pūrṇamāsī* or *pūrṇimā,* the day when there is full moon.

1. Thitī Gaurī Mahalā 5

This hymṇ was composed by the fifth Guru Arjun Dev, in *Rāg Gaurī.* It consists of 17 *ślokas* and 17 *paurīs*. The first 15 *ślokas* and *paurīs* are devoted to the 14 *thitīs* aṇd *amāvasyā.* However the 16th *śloka* and 16th *paurī* pertain to *pūrṇamāsī* whereas 17th *śloka* and 17th *paurī* sum up the entire poem.

Through this hymn, Guru Arjun Dev conveys to us that all the days are equally good and auspicious and one can live them successfully and fruitfully provided one repeats the Divine Name and performs good and spiritual deeds on each day. Like his two other compositions, viz. *Sukhmanī Sāhib* and *Bāvan Akharī*, the epitome of the entire hymn is given in a couplet (*śloka*) which follows *paurī* no. 1. In it the Guru-poet addresses man as his friend and advises him to sing the praises of the Lord and meditate on His name daily in the company of the saintly persons.

While concluding the hymn, Guru Arjun Dev says:

> All those who surrender to God and seek His protection and sing His praises, will get rid of the worldly pains and sorrows. Besides, they will attain the true knowledge and all their wishes would be fulfilled. Equally great and fortunate are those who repeat, listen to or preach the Divine Name. All such persons would be blessed with all sorts of worldly pleasures, riches, power, etc. irrespective of their caste, class or creed.

This hymn of Guru Arjun Dev rejects the *dvaita* (duality) and upholds the *Ek Oaṃkār*, i.e., Oneness of reality.

Begins: ਥਿਤੀ ਗਉੜੀ ਮਹਲਾ ੫॥ ਸਲੋਕ ॥
ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਜਲਿ ਥਲਿ ਮਹੀਅਲਿ
ਪੂਰਿਆ ਸੁਆਮੀ ਸਿਰਜਨ ਹਾਰ ॥
ਅਨਿਕ ਭਾਂਤਿ ਹੋਇ ਪਸਰਿਆ ਨਾਨਕ ਏਕੰਕਾਰ ॥੧॥

Ends: ਸੋ ਸੁਰਤਾ ਸੇ ਬੈਸਨੋ ਸੋ ਗਿਆਨੀ ਧਨਵੰਤ ॥
ਸੋ ਸੂਰਾ ਕੁਲਵੰਤੁ ਸੋਇ ਜਿਨਿ ਭਜਿਆ ਭਗਵੰਤ ॥
ਖੜ੍ਰੀ ਬ੍ਰਹਮਣ ਸੂਦ੍ਰ ਵੈਸ ਉਧਰੇ ਸਿਮਰ ਚੰਡਾਲਿ ॥
ਜਿਨ ਜਾਨਿਓ ਪ੍ਰਭ ਆਪਨਾ ਨਾਨਕ ਤਿਸਿਹਿ ਰਵਾਲਿ ॥

Ref. A III 16/11

2. Bilāvalu Mahalā 1 Thitī

This is a hymn of twenty couplets composed by the first Guru Nānak Dev. It also deals with the *thitīs*. Philosophical thoughts and spiritualism combined together, are presented in this hymn. Keeping in view the *thitīs,* Guru Nānak describes, One God in the first couplet, duality in the second. The Trinity — Brahmā, Viṣṇu and Maheśa — in the third, the four *Vedas,* eighteen *Purāṇas* and other scriptures in the fourth, five *bhūtas* (elements) in the fifth and six *Śāstraś* in the sixth couplet of the hymn. The subjects touched upon in the remaining couplets of the hymn are truth, contentment, charity, the Divine Name, eight *Siddhas*, nine *Nāths* and nine *khaṇḍas* (parts) of the earth, *yoga* and *advaita Vedānta*. Besides, we are advised to discard unnecessary rituals. According to Guru Nānak, spiritual *yoga* — Divine devotion combined with Divine Knowledge — is the way of God-realisation. It also provides a true understanding of the instability of material pleasures. The Guru-poet further says that spiritual consciousness and complete surrender to God lead us to attain *Brahmajñāna* and with the attainment of *Brahmajñāna*, darkness of *ajñāna* is dispelled and liberation or *mokṣa* is achieved.

Begins: ਰਾਗ ਬਿਲਾਵਲੁ ਮਹਲਾ ੧॥ ਘਰ ੧੦
ਜਤ ॥
੧ਓ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥
ਏਕੁਮ ਏਕੰਕਾਰ ਨਿਰਾਲਾ
ਅਮਰ ਅਜੋਨੀ ਜਾਤਿ ਨ ਜਾਲਾ
ਅਗਮ ਅਗੋਚਰੁ ਰੂਪ, ਨਿਰੇਖਿਆ ।
ਖੋਜਤਿ ਖੋਜਤਿ ਘਟ ਘਟ ਦੇਖਿਆ ।
ਜੋ ਦੇਖ ਦਿਖਾਵੈ ਤਿਸੁ ਕਉ ਬਲਿ ਜਾਈ
ਗੁਰਪ੍ਰਸਾਦਿ ਪਰਮ ਪਦੁ ਪਾਈ ॥੧॥

Ends: ਘਰ ਦਰ ਥਾਪ ਥਿਰ ਥਾਨੁ ਸੁਹਾਵੈ ॥
ਆਪ ਪਛਾਣੈ ਜਾ ਸਤਿਗੁਰ ਪਾਵੈ ॥
ਜਹ ਆਸਾ ਤਹ ਬਿਨਸ ਬਿਨਾਸਾ ॥
ਫੂਟੈ ਖਪਰ ਦੁਬਧਾ ਮਨਸਾ ॥
ਮਮਤਾ ਜਾਲਤੇ ਰਹੈ ਉਦਾਸਾ ॥
ਪ੍ਰਣਵਤ ਨਾਨਕ ਹਮ ਤਾਕੇ ਦਾਸਾ ॥੨੦॥੨॥

Ref. A III 16/12

15

ਆਸਾ ਕੀ ਵਾਰ
Āsā-Kī-Vār

MS. Panj. 17553-K; ff. 29; size 20 x 14.4 cm, 8 lines on a page; 20 words in a line; Gurmukhī; complete; beautifully written but badly conserved; lacks colophon and hence undated; 19th century. (Mic.)

This holy work is neatly written with headings and catchwords in red. Missing words are provided with the sign '+'. Many words are mis-spelt or written in an unconventional way. The manuscripts is worm-eaten; the edges of folios are badly damaged and even the foliation has disappeared. Many folios are torn; especially the last folio no. 230 which is in several pieces.

This hymn (ff. 201b to 230) is the last item in a composite manuscripts which is a comprehensive anthology of eleven selected hymns from the *Ādi Granth* and the *Daśam Granth*. Only one hymn, viz. *Benatī Caupāī* (composed by Guru Gobind Singh) is from the *Daśam Granth* whereas all the other hymns including *Āsā-Kī-Vār*, belong to the *Ādi Granth*.

This *Vār* (ballad) consists of twenty- four *paurīs*, each preceded by *ślokas,* thus making eighty-three stanzas in all including both *paurīs* and *ślokas.* The twenty-four stanzas (*paurīs*) which provide the basic sequence for the hymn, are by Guru Nānak and likewise forty-four of its fifty-nine *ślokas.* The remaining fifteen *ślokas* are by Guru Angad Dev. This *Vār* is recited daily in the morning in the form of *kīrtan* in the shrines. It is also often sung at home.

This devotional work exhorts human beings to lead a pure, simple and clean life, always remembering God, for it is man's deeds which lead him to salvation. For detailed contents, see No. 5.

Begins: ੧ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ || ਆਸਾ ਕੀ ਵਾਰ ਮ;੧ ||
ਸਲੋਕ ਭੀ ਮਹਲੇ ੧|| ਟੁੰਡ ਅਸਰਾਜੇ ਕੀ ਧੁਨੀ ||

ਸਲੋਕ ਮ : ੧: ਬਲਿਹਾਰੀ ਗੁਰ ਆਪਣੇ ਦੇਹਾੜੀ ਸਦਵਾਰ ॥
ਜਿਨ ਮਾਣਸ ਤੇ ਦੇਵਤੇ ਕੀਏ ਕਰਤ ਨ ਲਾਗੀ ਵਾਰ ॥੧॥

Ends: ਪਉੜੀ ॥ ਵਡੇ ਕੀਆ ਵਡਿਆਈਆ ਕਿਛ ਕਹਣਾ ਕਹਣਨ ਜਾਇ ॥
ਸੋ ਕਰਤਾ ਕਾਦਰ ਕਰੀਮ ਦੇ ਜੀਆ ਰਿਜਕ ਸੰਬਾਹਿ ॥
ਸਾਈ ਕਾਰ ਕਮਾਵਣੀ ਧੁਰ ਛੋਡੀ ਤਿਨੈ ਪਾਇ ॥
ਨਾਨਕ ਏਕੀ ਬਾਹਰੀ ਹੋਰ ਦੂਜੀ ਨਾਹੀ ਜਾਇ ॥
ਸੋ ਕਰੇ ਜਿ ਤਿਸੈ ਰਜਾਇ ॥੨੪॥ ਵਾਰ ਸੰਪੂਰਣ ॥

Ref. A III 13/13; A III, 14/2; A III 16/15; A III 17/11

16

ਸ੍ਰੀ ਮੁਖਵਾਕ (ਪਾਤਸ਼ਾਹੀ ਦਸਵੀਂ)

Srīmukhavāka (Pātaśāhī Dasavīm)

MS. Panj. 7709-E; ff. 49; size 12.6 x 19.8 cm; with a few exceptions; 16 lines on a page; Gurmukhī; poor; complete; undated, without a colophon; 19th century.

The *Daśam Granth* or Tenth *Granth*, is a collection of writings of the tenth Guru Gobind Singh (1666-1708). It is supposed to have been compiled in AD 1734 by a devout Sikh and great scholar Bhāī Manī Singh. The contents of the *Daśam Granth* are quite different in nature to those of the *Ādi Granth* (*Śrī Guru Granth Sāhib*). For details, see No. 20.

This manuscript is a collection of the following hymns from the *Daśam Granth*:

(1) *Kabiovāc Benatī Caupāī* (f.3)
(2) *Vār Durgā Kī* (f. 14)
(3) *Akāl Ustat* (f. 29)

Besides, there are three folios between works 2 and 3 which contain a few selected hymns in *rāgs Bilāwal* and *Dhanāsrī*, of the first Guru Nānak and the fifth Guru Arjun Dev respectively. The first two are not foliated but the third is foliated in Arabic numerals (ff. 25-53).

Many words in the manuscript are mis-spelt or written in an conventional way.

1. Benatī Caupāī

This hymn is in verse and is a prayer of Guru Gobind Singh, appearing towards the end of his composition *Caritropakhayān*, a large collection of tales of the wiles of women. In this prayer, the Guru-Poet sings the praises of God and begs protection from enemies not only for himself but also for his family and his disciples. He pays his obeisance to the only God who incarnates Himself from beginning to the end and whose devotees are never approached by Death. This hymn is included as an essential part of the daily prayer of the Sikhs.

Gurujī indicates in the hymn itself the efficacy of its recitation. He declares that if a dumb person listens to this *caupāī* with rapt attention, he would be able to speak and a fool would become wise. Besides, anyone who recites this *caupāī* even once, would be relieved of sorrows, pain and fear.

Begins: ੴ ॥ ਸ੍ਰੀ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਸ੍ਰੀ ਮੁਖਵਾਕਿ ਪਾਤਿਸ਼ਾਹੀ ਦਸਵੀਂ ॥
ਕਵਿਓਯੋ ਵਾਚ ॥ ਚੌਪਈ ॥
ਹਮਰੀ ਕਰੋ ਹਾਥਿ ਦੇ ਰਖਿਯਾ ॥ ਪੂਰਿਨ ਹੋਇ ਚਿਤ ਕੀ ਇਛਿਯਾ ॥
ਤ੍ਵ ਚਰਨਨ ਮਨ ਰਹੇ ਹਮਾਰਾ ॥
ਆਪਨਾ ਜਾਨਿ ਕਰੋ ਪ੍ਰਤਿਪਾਰਾ ॥੧॥

Ends: ਅੜਲਿ ॥ ਸੁਨੈ ਗੁੰਗ਼ਾ ਜੋ ਯਾਹਿ ਸੋ ਰਸਨਾ ਪਾਵਹੀ ।
ਸੁਨੈ ਮੂੜ ਚਿਤੁ ਲਾਇ ਚਤੁਰਤਾ ਆਵਈ ॥
ਦੂਖ ਦਰਦ ਭੌਂ ਨਿਕਟ ਨ ਤਿਸ ਨਰ ਕੇ ਰਹੈ ।
ਹੋ ਜੋ ਯਾਕੀ ਏਕਿ ਬਾਰਿ ਚਉਪਈ ਕੋ ਕਹੈ ॥੨੮॥

2. Vār Durgā Kī

This is the third version of the legend of Caṇḍī or Durgā, the goddess of war, presented by Guru Gobind Singh in the *Daśam Granth*. This is also based on the *Mārkaṇḍeya Purāṇa,* like the first version viz. *Caṇḍī Caritra Ukat Bilās*. All the three versions run with the lore of the battles between Durgā and the demons. The third version of the story Caṇḍī consists of only 55 verses and is much shorter than the first and second versions. Again, unlike the first and second versions, it is in Panjabi and can be regarded as one of the finest poems in this language. This *vār* (ballad) is preceded by a maṅglācaraṇa (verses in praise) taken from *Caritropakhayān* and also a few couplets in praise of Goddess Durgā added by the copyist himself.

Begins: ੴ ॥ ਸ੍ਰੀ ਦੁਰਗਾ ਪਾਠ ॥ ਸ੍ਰੀ ਭਗੌਤੀ ਜੀ ਸਹਾਇ ।
ਵਾਰ ਦੁਰਗਾ ਕੀ । ਸ੍ਰੀ ਮੁਖਵਾਕ ਪਾਤਿਸਾਹੀ ॥੧੦॥
ਪ੍ਰਿਥਮਿ ਭਗੌਂਤੀ ਸਿਮਰ ਕੈ ਗੁਰੂ ਨਾਨਕ ਲਈ ਧਿਆਇ ॥
ਫਿਰ ਅੰਗਦ ਗੁਰਿ ਤੇ ਅਮਰਦਾਸ ਰਾਮਦਾਸੈ ਹੋਈ ਸਹਾਇ ॥

Ends: ਪਉੜੀ । ਸੁੰਭ ਨਿਸੁੰਭ ਪਠਾਇਆ ਜਮ ਦੇ ਧਾਮ ਨੌਂ ।
ਇੰਦ੍ਰ ਸਦਿ ਬੁਲਾਇਆ ਰਾਜ ਅਭਿਕੇਖ ਨੌਂ ।
ਸਿਰ ਤੇ ਛਤ੍ਰ ਫਿਰਾਇਆ ਰਾਜੇ ਇੰਦ੍ਰ ਦੇ ।

ਚਉਦਹ ਲੋਕਾਂ ਛਾਯਾ ਜਸ ਜਗਮਾਤਿ ਦਾ
ਦੁਰਗਾ-ਪਾਠ ਬਣਾਇਆ ਸੱਭੇ ਪਉੜੀਆਂ ।
ਫੇਰਿ ਨ ਜੂਨੀ ਆਇਆ ਜਿਨਿ ਇਹ ਗਾਇਆ ॥੫੫॥
ਸ੍ਰੀ ਦੁਰਗਾ ਚੰਡੀ ਪਾਠ ਸੰਪੂਰਿਣ ਸਮਾਪਿਤ ॥
ਸੁਭਮ ਸਤੁ ਸੁਭਮ ਸਤੁ ।
ਸ੍ਰੀ ਗੁਰੂ ਅਰਪਣ ਸਮਸਤੁ ॥

3. Akāl Ustat

As is indicated clearly from its title, the poem is a sustained hymn in praise of God. It has 272 stanzas. The Guru commences the composition with invocation to the God of War — the All Steel — and ends it with the hope of tolerance for all religions. Like *Jāp Sāhib*, it contains a lengthy list of God's attributes. Furthermore, the highest thoughts enunciated in *Vedānta*, are also found in this hymn. Gurujī says that we are all parts of *Brahman*, the Almighty, and we return to Him after completing His works. "So all things come from God and all things return to Him when there race is run."

Begins: ॥ੴ॥ ਸ੍ਰੀ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਸ੍ਰੀ ਭਗੌਤੀ ਜੀ ਸਹਾਇ ॥
ਸ੍ਰੀ ਅਕਾਲਿ ਪੁਰਖ ਕੀ ਉਸਤਤਿ ॥
ਅਕਾਲ ਪੁਰਖ ਕੀ ਰਛਾ ਹਮਨੈ ।
ਸਰਬ ਲੋਹ ਕੀ ਰੱਛਿਆ ਹਮ ਨੈ ।
ਸਰਬ ਕਾਲ ਜੀ ਕੀ ਰਛਿਆ ਹਮਨੈ ।
ਸਰਬ ਲੋਹ ਜੀ ਦੀ ਸਦਾ ਰਛਿਆ ਹਮਨੈ ॥੧॥
ਆਗੇ ਲਿਖਾਰੀ ਕੇ ਦਸਤਖਤ ।
ਤ੍ਵਪ੍ਰਸਾਦਿ ॥ ਚਉਪਈ ।
ਪ੍ਰਣਵੋ ਆਦਿ ਏਕੰਕਾਰਾ । ਜਲ ਥਲ ਮਹੀਅਲ ਕੀਓ ਪਸਾਰਾ ।
ਆਦਿ ਪੁਰੁਖ ਅਬਗਤਿ ਅਬਿਨਾਸੀ । ਲੋਕ ਚਤ੍ਰ ਦਸਿ ਜੋਤਿ ਪ੍ਰਕਾਸੀ॥੧॥

Ends: ਬਨਤਿਨ ਮਹੀਪ, ਜਲਥਲ ਮਹਾਨ ।
ਜੱਹ ਤੱਹ ਪ੍ਰਸੇਹ ਕਰੁਣਾ ਨਿਧਾਨ ।
ਜਗ ਮਮਤਾ ਤੇਜ, ਪੂਰਨ ਪ੍ਰਤਾਪ ।
ਅੰਬਰ ਜਮੀਨ ਜਿਹ ਜਪਤ ਜਾਪ ॥੨੭੧॥
ਸਾਤੋਂ ਅਕਾਲ, ਸਾਤੋਂ ਪਤਾਰ ।
ਬਿਥਰਿਓ ਅਦ੍ਰਸਟ, ਜਿਹ ਕਰਮ-ਜਾਰ ॥੨੭੨॥

Akāl Ustat (ff. 25-53a) is followed by some illegible couplets on f. 53b to 56.

17

ਜਾਪ ਸਾਹਿਬ
Jāp Sāhib

MS. Panj. 7709-G; ff. 15; size 12.6 x 19.8 cm; 14 lines on a page; Gurmukhī; poor; complete; undated and without a colophon; 19th century.

The work is in verse and is an introductory invocation of the *Daśam Granth;* written by Guru Gobind Singh. For details of *Daśam Granth*, see No. 20.

Jāp has a total of 199 brief stanzas, each naming a cluster of Divine features or qualities. It is full of ennobling hymns in praise of God. In fact it is a statement of God's nature and being. God is formless, uncreated, deathless, fearless, pure and beyond all desire. God is absolute in power and is also benign and merciful, wholly just and generous.

In *Jāp*, God is revealed as a living presence felt right before us. The Guru speaks to God and God reveals Himself to him.

Like Guru Nānak's *Jap Sāhib*, it is also the morning prayer of the Sikhs.

The date of its composition is uncertain. According to Sir John Archer, it was composed in AD 1705 at Damdamā Sāhib but Macauliffe thinks it was written before 1699 since it was read at the time of preparation of the *"amrit"*.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਿਹ ॥
ਜਾਪ॥ ਪਾਤਿਸਾਹੀ ੧੦॥ ਤ੍ਵਪ੍ਰਸਾਦਿ ॥ ਛਪੈਛੰਦ ॥
ਚਕ੍ਰ ਚਿਹਨ ਅਰੁ ਬਰਨ ਜਾਤਿ ਅਰੁ ਪਾਤਿ ਨਹਿਨਜਿ
ਰੂਪ ਰੰਗ ਅਰੁ ਪੇਖ ਭੇਖ ਕੋਊ ਕਹਿ ਨ ਸਕਤ ਕਿਹ ॥
ਅਚਲ ਮੂਰਤਿ ਅਨਭਉ ਪ੍ਰਕਾਂਸ ਅਮਿੱਤੋਜ ਕਹਿਜੈ

ਕੋਟ ਇੰਦ੍ਰ ਇੰਦ੍ਰਾਣ ਸਾਹਿ ਸਾਹਾਣਿ ਗਣਿਜੈ ॥
ਤ੍ਰਿਭਵਣ ਮਹੀਪ ਸੁਰ ਨਰ ਅਸੁਰ ਨੇਤਿ ਨੇਤਿ ਬਨ ਤ੍ਰਿਣ ਕਹਤ
ਤ੍ਵ ਸਰਬ ਨਾਮ ਕਥੈ ਕਵਨ ਕਰਮ-ਨਾਮ ਬਰਣਤ ਸੁਮੱਤਿ ॥

Ends: ਚਤ੍ਰ ਚੱਕ੍ਰ ਵ੍ਰਤੀ ਚਤ੍ਰ ਚੱਕ੍ਰ ਭੁਗਤੇ ।
ਸੁਯੰਭਵ ਸੁਭੰ ਸਰਬਦਾ ਸਰਬ ਜੁਗਤੇ ।
ਦੁਕਾਲੰ ਪ੍ਰਣਾਸੀ ਦਿਆਲੰ ਸਰੂਪੇ ।
ਸਦਾ ਅੰਗ ਸੰਗੇ ਅਭੰਗੰ ਬਿਭੂਤੇ ॥੧੯੯॥

Ref. See Japu, A II 9/1; A III 13/1, 14/1, 15/1, 16/1, 18, 17/1, 18/1, 15

18

ਸਬੁਧ ਨਾਮਾ
Subudh Nāmā

MS. Panj. 7709-H; ff. 16; size 12.6 x 19.8 cm; 14 lines on a page; Gurmukhī; poor; incomplete; undated and without a colophon; 19th century.

Daśam Granth, a collection of writings of Guru Gobind Singh, was compiled by a learned scholar, Bhāī Manī Singh. *Caritropakhyān* although an independent work in nature, forms the biggest part of the *Daśam Granth*. It is divided into 404 chapters with a total number of 7449 verses. It was completed by Gurujī on Bhadōn 6, Vadi, VS 1753 on the bank of the Sutlej river. It contains historical and *paurāṇic* legends, mainly on the character of both Indian women and women of some other countries.

The last chapter in this manuscript is numbered as 405 but chapter No. 325 is missing so the total number of chapters available is 404.

The series of legends in *Caritropakhyān* starts like this. On the death of his wife, Raja Chattar Singh of Chitravati marries the daughter of Raja Urchha. The second wife falls in love with Hanuwant Singh, young handsome prince from Chattar Singh's first wife, but Hanuwant Singh is reluctant and resists the moves of his step-mother. Being annoyed, she makes false allegation of molesting her against Hanuwant Singh. Consequently he is imprisoned. But Subodh, the wise Minister of Chattar Singh, understands the truth and with a view to saving the prince and apprising the Raja of the tricks of women, Subodh starts narrating relevant stories to the Raja.

The last legend (No. 405) narrated by the Minister is contained in the manuscript and it describes the *paurāṇic* version of a long-drawn out bloody war in which Mahākāl and gods ultimately win, killing Deeragh-Dāwr and countless other demons.

The manuscript is incomplete to the extent that over 100 of the final verses are missing.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
ਸਬੁਧ ਨਾਮਾ : ਪਾ ੧੦॥ ਮੰਤ੍ਰੀ ਰਾਜਾ ਸੋ ਕਹਤ ਹੈ ॥
ਚੋਪਈ । ਸੰਤਬਿਧ ਇਕ ਭੂਪ ਭਣਿਜੈ ॥
ਪ੍ਰਿਥਮ ਸਤਜੁਗ ਬੀਚ ਕਹਿਜੈ ॥
ਜਿਹ ਜਸ ਪੁਰੀ ਚਵਦਹੂੰ ਛਾਯੋ ॥
ਨਾਰਦ ਰਿਖ ਤਬ ਗਇ ਮੰਗਾਯੋ ॥੧॥
ਸਭ ਦੇਵਨ ਕੋ ਰਾਜਾ ਭਯੋ ॥
ਬ੍ਰਹਮ ਤਿਲਕ ਆਪ 'ਤਿਹ ਦਯੋ ॥
ਨਿਹ ਕੰਟਕ ਸੁਰ ਕੰਟਕੇ ਕੀਆ ਸਬ ॥
ਦਾਨਵ ਮਾਰਿ ਨਿਕਾਰ ਦਯੋ ਜਬ ॥੨॥

Ends: ਚਉਪਈ ॥ ਦਾਨਵ ਨਿਰਖ ਠਾਢਣ ਬਾਸਵਾ ॥
ਪੀਵਤ ਭਯੋ ਕੂਪ ਦੂਐ ਆਸਵਾ ॥
ਕਰ ਕਰ ਕੋਪ ਅਸੁਰ ਅਸ ਗਰਜਾ ॥
ਭੂਮ ਅਕਾਸ ਸਬਦ ਸੁਨ ਲਰਜਾ ॥੨੮੭॥
ਚਉਪਈ ॥ ਅਮਿਤ ਬਾਸਵਹਿ ਬਾਣ ਪ੍ਰਹਾਰੇ ॥
ਬਰਮ ਚਰਮ ਸਭ ਭੇਦ ਪਧਾਰੇ ॥
ਜਨੁ ਕਾ ਨਾਰਾ ਬਬੀਬਸਿ ਗਏ ॥
ਭੂਤਲ ਭੈਦ ਪਤਾਰ ਸਿਧਏ ॥੨੮੮॥
ਚੋਪਈ ॥ ਅਮਿਤਰੋਸ............

19

ਬਚਿਤ੍ਰ ਨਾਟਕ-ਕਲਕੀ ਅਵਤਾਰ
Bacitra Nāṭak — Kalkī Avatāra

MS. Panj. 7709-I; ff. 54; incomplete foliation, irregular stitching, i.e. the first set of 32 folios comprises verses 83 (inc.) to 458, the second set of 8 folios contains verses 1 to 83 (inc.) and the third set of 14 folios consists of verses 459 to 588; size 12.6 x 19.8 cm; 14 lines on a page; Gurmukhī; poor; complete; undated and without a colophon. (Mic.)

Bacitra Nāṭak is a lengthy work in verse, by Guru Gobind Singh. Whereas the first part contains autobiographical material, the second part to which the manuscript belongs, narrates twenty-four incarnations of Lord Viṣṇu, seven of Brahmā and two of Rudra.

The manuscript deals with Nar (Arjun), Baudh and Kalkī *Avatāras* (22nd, 23rd and 24th incarnations of Lord Viṣṇu). Guru Gobind Singh describes very briefly the accounts of Nar and Baudh incarnations only in seven and three verses respectively. However, the account of Kalkī incarnation is a detailed one and consists of 588 verses. The Guru-poet prophesies that there will be dark days of the Dark Age when there will be sin, crime, immorality all round and lip service to the scriptures. Different religions will be established by unsaintly persons to serve their own ends. Then Lord Viṣṇu will incarnate and come to the rescue of suffering humanity.

A pious brahmin, Goddess Durgā's disciple, known for his loving devotion, would pray to God to save him from the cruel hands of the wretched ruler of Sambhal who orders him to refrain from his loving devotion. Lord Viṣṇu, appearing as Kalkī-*Avatāra*, will assure His help to his devotee and accordingly will kill the ruler of Sambhal and his thousands of soldiers in a bloody battle. Then Kalkī-*Avatāra* will proceed to and conquer—Khurasan and other countries in the West, South, East and North and return to Sambhal. With this, *Satyayuga* etc. would begin. But in the course of time, Kalkī will also become proud and will start forcing people to offer prayers to him instead of God Almighty who will incarnate as Mīr Mehdī and kill Kalkī. The account of Kalkī *Avatāra* in the manuscript, differs from that of *Kalkī Purāṇa*.

The name of the copyist is not indicated anywhere in the manuscript.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਿਹ ॥
ਪਾਤਿਸ਼ਾਹੀ ੧੦॥ ਅਰਜਨ ਅਵਤਾਰ ਕਥਨੰ ॥ ਤ੍ਵ ਪ੍ਰਸਾਦਿ ॥
ਚੋਪਈ ॥ ਅਬ ਬਾਈਸ੍ਵੋਂ ਗਨਿ ਅਵਤਾਰਾ ॥ ਜਿ ਸਰੂਪ ਕਹੁ ਧਰਾ ਮੁਰਾਰਾ ॥ ਨਰ
ਅਵਤਾਰ ਭਯੋ ਅਰਜਨਾ ਜਿਂਹ ਜੀਤੇ ਜਗੁ ਕੇ ਭਟ ਗਨਾ ॥੨॥

Ends: ਰੱਚਿਅਸੂ ਮਹਿਦੀਂ ਮੀਰ ॥ ਰਿਸਵੰਤ ਹਾਠ ਹਮੀਰ ॥
ਤਿਹ ਤਉਨ ਕੋ ਬਧੁ ਕੀਨ ॥ ਪੁੰਨ ਆਪ ਮੈਂ ਕੀਅ ਲੀਨ ॥
ਜਗ ਜੀਤਿ ਆਪਨ ਕੀਨ ॥ ਸਬ ਅੰਤ ਕਾਲ ਅਧੀਨ ॥੫੮੭॥
ਇਹ ਭਾਂਤਿ ਪੂਰਨ ਸੁਧਾਰਿ ॥ ਭਏ ਚੋਬਿਸੇ ਅਵਤਾਰ ॥੫੮੮॥
ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥੇ ਕਲਕੀ ਅਵਤਾਰ
ਪੰਚਮੋ ਧਿਆਇ ਸਮਾਪਤ ਮਸਤੁ ਸੁਭਮ ਸਤੁ ॥

Ref. A III 15/3; A III 18/17

20

ਗੁਰੂ ਗੋਬਿੰਦ ਸਿੰਘ ਜੀ ਕੀ ਬਾਨੀ

Guru Gobind Singh Jī Kī Bānī

[Selected Hymns of Guru Gobind Singh Jī]

MS. Panj. 7712; ff. 404; size 14.1 x 11 cm; 7 lines on a page; Gurmukhī; neatly and beautifully written; fair; incomplete; without a colophon; undated; 19th century. (Mic.)

This manusript which is neatly written, is incomplete to the extent that folios 8, 130 to 133, 207 & 340 to 364 are missing whereas folio no. 390 is duplicated. Quite a number of words are either mis-spelt or are written unconventionally.

The hymns included in the manuscript, form part of the*Daśam Granth.* The *Daśam Granth*, the tenth scripture, is a collection of writings of the tenth Guru Gobind Singhjī (AD 1666-1708) supposed to have been compiled in AD 1734 by Bhāī Manī Singh (d. 1738), a devout disciple and a great scholar. It is of similar size to the *Ādi Granth* but its contents are much more varied in nature. It consists of fourteen compositions and has more than 2000 hymns. The holy scripture is mostly in Braj, which then enjoyed vogue as the language of literary expression. However its *Caṇḍī-dī-Vār* is in Panjabi and two compositions, viz: *Zafarnāmā* and *Hikāyāt*, are in Persian.

The hymns of Guru Gobind Singh have been described by renowned scholars as poetry of worship and chivalry. In proclaiming the Supreme holiness and majesty of God, Guru Gobind Singh has few parallels in literature. Equally unique is its invocation of the martial spirit.

The manuscript contains : (1) *Jāp Sāhib* (ff. 2 to 30a), (2) *Akāl Ustat* (ff. 30b-113a), (3) *Bacitra Nāṭak* (ff. 113b to 206), (4) *Caṇḍī Caritra Ukat Bilās* (ff. 208 to 284), (5) *Caṇḍīcaritra* (ff. 285 to 339) and (6) *Gyān Prabodh* (ff. 365 to 434).

1. Jāp Sāhib

The hymn has a total of 199 brief stanzas which describe divine features or qualities. It is a lengthy list of descriptive terms, some designating negative concepts but most expressed as positive attributes. While concluding the hymn, the Guru-poet describes God as Invincible, Immortal, Fearless, Unchanging, without Beginning, Unborn, Eternal and All-Pervading. Like the Japjī of Guru Nānak Dev, *Jāp Sāhib* is also recited by Sikhs as a part of their morning prayer. For details, see No. 17.

Begins: ਨਮਸਤੰ ਅਗੰਜੇ ਨਮਸਤੰ ਅਭੰਜੇ ।
ਨਮਸਤੰ ਅਨਾਮੇ ਨਮਸਤੰ ਅਠਾਮੇ ॥੩॥
ਨਮਸਤੰ ਅਕਰਮੰ ਨਮਸਤੰ ਅਧਰਮੰ ।
ਨਮਸਤੰ ਅਨਾਮੰ ਨਮਸਤੰ ਅਧਾਮੰ ॥੪॥

Ends: ਚਤ੍ਰ ਚੱਕ੍ਰ ਵ੍ਰਤੀ ਚਤ੍ਰ ਚੱਕ੍ਰ ਭੁਗਤੇ ।
ਸੁਯੰਭਵ ਸੁਭੰ ਸਰਬਦਾ ਸਰਬ ਜੁਗਤੇ ।
ਦੁਕਾਲੰ ਪ੍ਰਣਾਸੀ ਦਿਆਲੰ ਸਰੂਪੇ ।
ਸਦਾ ਅੰਗ ਸੰਗੇ ਅਭੰਗੰ ਬਿਭੂਤੇ ॥੧੯੯॥

2. Akāl Ustat

It consists of 272 stanzas which are in praise of God. The Guru-poet commences the holy composition with an invocation to the God of War — the All Steel — and ends it with the hope of tolerance of all religions. See No. 16(3) for further details.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਉਤਾਰਾ ਖਾਸੇ ਦਸਤਖਤ ਕਾ । ਪਾਤਿਸ਼ਾਹੀ ੧੦
ਅਕਾਲ ਪੁਰਖ ਕੀ ਰੱਛਾ ਹਮਨੈ । ਸਰਬਲੋਹ ਕੀ ਰੱਛਿਆ ਹਮਨੈ ।
ਸਰਬ ਕਾਲ ਜੀ ਕੀ ਰਛਿਆ ਹਮਨੈ । ਸਰਬ ਲੋਹ ਜੀ ਦੀ ਸਦਾ ਰਛਿਆ ਹਮਨੈ॥
ਆਗੇ ਲਿਖਾਰੀ ਕੇ ਦਸਤਖਤ । ਤ੍ਵ ਪ੍ਰਸਾਦਿ । ਚੋਉਪਈ ।
ਪ੍ਰਣਵੋ ਆਦਿ ਏਕੰਕਾਰਾ । ਜਲ ਥਲ ਮਹੀਅਲ ਕੀਓ ਪਸਾਰਾ ।
ਆਦਿ ਪੁਰਖ ਅਬਗਤਿ ਅਬਿਨਾਸੀ । ਲੋਕ ਚਤ੍ਰ ਦਸਿ ਜੋਤਿ ਪ੍ਰਕਾਸੀ ॥੧

Ends: ਬਨਤਿਨ ਮਹੀਪ, ਜਲ ਥਲ ਮਹਾਨ । ਜੱਹ ਤੱਹ ਪ੍ਰਸੇਹ ਕਰੁਣਾ ਨਿਧਾਨ ।
ਜਗ ਮਮਤ ਤੇਜ, ਪੂਰਨ ਪ੍ਰਤਾਪ । ਅੰਬਰ ਜਮੀਨ ਜਿਹ ਜਪਤ ਜਾਪ ॥੨੭੧॥
ਸਾਤੋ ਅਕਾਲ, ਸਾਤੋ ਪਤਾਰ । ਬਿਥਰਿਓ ਅਦ੍ਰਿਸਟ, ਜਿਹ ਕਰਮ-ਜਾਰ ।੨੭੨॥

3. Bacitra Nātak

This is a lengthy autobiographical work, divided into fourteen cantos, with a total number of 271 verses written in Hindi with a large mixture of Sanskrit. However the script is Gurmukhī as is the case with his other compositions. It opens with an invocation to God represented as the Divine Sword. The first canto is devoted to hymns of divine praise. In the next three cantos, Guru-poet narrates the traditional history of the Soḍhī and Bedī lineages and traces them back to Lord Rāma and his two sons, Lava and Kuśa. Therein it is also revealed that Guru Gobind Singh belonged to the Soḍhī clan and also to that of the Bedīs.

Guru Gobind Singh makes his appearance in the fifth canto. A brief eulogy relating his spiritual achievements is followed by a summary account of the Gurus who preceded him. He concludes the fifth canto by giving a stirring version of the ninth Guru's martyrdom. Then he begins the sixth canto, with the period which preceded his actual birth. Prior to birth he resided on a high remote mountain, Hemkunt, and was absorbed in devout austerities. It was at Hemkunt that he received from God the command to enter the world of mortals and defend *dharma*, spread righteousness and destroy evil and sin. Accordingly, he was to uproot the wicked and create saint-soldiers who could fight evil selflessly. In *Bacitra Nāṭak* Gurujī specifically declares that he himself is a human being and is the servant of God. He warns that all those calling him the Lord, are sure to fall into hell's pit. The remainder of the sixth canto is devoted to a description of the religious practices which the Guru rejects. He says that only those who focus their minds and affection on Divine Name will achieve liberation.

In canto 7, which is very short, the Guru-poet briefly describes his birth and childhood. The eighth canto deals with his growth to maturity and gives a detailed treatment of the wars which he fought with chieftains of the Panjab hills (presently in Himachal Pradesh).

The Guru's struggles with the chieftains of the hill states are narrated in cantos 9 to 12. Canto 13 describes briefly the expedition sent against Gurujī by the Mughal emperor Aurangzeb. In this canto the Guru-poet denounces all those who deserted him at that crucial time. Everywhere he attributes his success to God and concludes the poem with a salutation to Him.

To sum up, the main themes of this lengthy poem are — praise of God, satire on the religious beliefs and practices prevalent those days, description of the Guru's ancestors and his own life.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ । ਅਥ ਬਿਚਿੱਤ੍ਰ ਨਾਟਕ ਗ੍ਰੰਥ ਲਿਖਯਤੇ ।
ਸ੍ਰੀ ਮੁਖਵਾਕ ਪਾਤਸਾਹੀ ੧੦॥ ਤ੍ਵ ਪ੍ਰਸਾਦਿ ॥
ਦੋਹਰਾ । ਨਮਸਕਾਰ ਸ੍ਰੀ ਖੜਗ ਕੋ, ਕਰੋਂ ਸੁ ਹਿਤ ਚਿਤ ਲਾਇ ।
ਪੂਰਨ ਕਰੋਂ ਗਿਰੰਥ ਇਹੁ, ਤੁਮ ਮੁਹਿ ਕਰਹੁ ਸਹਾਇ ।੧।
ਸ੍ਰੀ ਕਾਲ ਜੀ ਕੀ ਉਸਤਤਿ । ਤ੍ਰਿਭੰਗੀ ਛੰਦ ।
ਖਗ ਖੰਡ ਬਿਹੰਡੰ ਖਲ ਦਲ ਖੰਡੰ ਅਤਿ ਰਣ ਮੰਡੰ ਬਰਬੰਡੰ ।
ਭੁਜ ਦੰਡ ਅਖੰਡੰ ਤੇਜ ਪ੍ਰਚੰਡੰ ਜੋਤਿ ਅਮੰਡੰ ਭਾਨੁ ਪ੍ਰਭੰ ।
Ends: ਸਰਬ ਕਾਲ ਕੁਰਣਾ ਤਬ ਭਰੇ । ਸੇਵਕ ਜਾਨਿ ਦਯਾ ਰਸ ਢਰੇ ।
ਜੋ ਜੋ ਜਨਮ ਪੂਰਬਲੋ ਭਯੋ । ਸੋ ਸੋ ਸਭ ਸਿਮਰਣ ਕਰਿ ਦਯੋ ।੭।
ਮੋ ਕੋ ਇਤੀ ਹੁਤੀ ਕਰ ਸੁੱਧੰ । ਜਸ ਪ੍ਰਭ ਦਈ ਕ੍ਰਿਪਾ ਕਰਿ ਬੁੱਧੰ....

The next three and a half couplets (8 to 11) were perhaps in f. 207 which is missing.

4. Caṇḍicaritra Ukat Bilas (ਚੰਡੀ ਚਰਿਤ੍ਰ ਉਕਤ ਬਿਲਾਸ)

Three versions of the story of Caṇḍī or Durgā, the goddess of war, are presented in the *Daśam Granth* by Guru Gobind Singhjī. This is the first one and, like the others, it resurrects the legend of Caṇḍī. This is based on chapters 81 to 93 of *Mārkaṇḍeya Purāṇa* and is written in Braj bhāṣā. It has eight cantos with a total of 233 verses. However the last verse (i.e., No. 233, is an epilogue to this hymn and contains the Guru's famous prayer and which finds place in the printed version brought out by Panjabi University, Patiala) is missing in the manuscript.

The manuscript describes the battles between the goddess Caṇḍī, and the demons. This indicates that the fight was between good and evil. Caṇḍī wins and the demons, who have so far been invincible, are killed and the god Indra is restored to his throne. There are loud cheers of "victory, victory to Goddess Caṇḍī" all around by the gods who offer their prayers and thanks to her.

Begins: ਚੰਡੀ ਚਰਿਤ੍ਰ । ੴ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਿਰ ।
ਅਥ ਚੰਡੀ ਚਰਿਤ੍ਰ ਉਕਤਿ ਬਿਲਾਸ । ਸ੍ਵੈਯਾ
ਆਦਿ ਅਪਾਰ ਅਲੇਖ ਅਨੰਤ, ਅਕਾਲ ਅਭੇਖ ਅਲੱਖ ਅਨਾਸਾ।
ਕੈ ਸ਼ਿਵ ਸ਼ਕਤ ਦਏ ਸ੍ਰੁਤਿ ਚਾਰ, ਰਜੋ ਤਮ ਸਤੇ ਤਿਹੁੰ ਪੁਰ ਬਾਸਾ।

Ends: ਗ੍ਰਥਿ ਸਤਿ ਸਇਆ ਕੋ ਕਰਿਓ ਜਾ ਸਮ ਅਵਰ ਨ ਕੋਇ ।
ਜਿਹ ਨਮਿੱਤ ਕਵਿ ਨੇ ਕਹਿਓ, ਸੋ ਦੇਹ ਚੰਡ ਕਾ ਸੋਇ ॥੨੩੨॥

5. Caṇḍīcaritra (ਚੰਡੀ ਚਰਿਤ੍ਰ)

This is the second of three versions of the legend of Caṇḍī, the goddess of war, presented in the *Daśam Granth* by Guru Gobind Singhjī. It is based on the *Bhāgvat Purāṇa* and consists of eight cantos with a total number of 262 verses. The story in this version is more or less similar to that in the *Caṇḍīcaritra Ukat Bilās* but its style is different. The entire story is imbued with the spirit of battle. Recognising the need for the inculcation of the spirit, Gurujī wrote this and other versions of legend of Caṇḍī to arouse enthusiasm for war to protect the *Dharma*.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥
ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ ॥
ਅਥ ਚੰਡੀ ਚਰਿਤ੍ਰ ਲਿਖ੍ਯਤੇ ॥ ਨਾਰਾਜ ਛੰਦ ॥
ਮਹਿੱਖ ਦਈਤ ਸੂਰਯੰ । ਬਢਿਯੋਸ ਲੋਹ ਪੁਰਯੰ ॥
ਸੁਦੇਵ ਰਾਜ ਜੀਤਯੰ । ਤ੍ਰਿਲੋਕ ਰਾਜ ਜੀਤਯੰ ॥੧॥
Ends: ਦੋਹਰਾ ॥
ਜੇ ਜੇ ਤੁਮਰੇ ਧਿਆਨ ਕੋ ਨਿਤ ਉਠਿ ਧਿਐਹੈ ਸੰਤ ॥
ਅੰਤ ਲਹੈਂਗੇ ਮੁਕਤਿ ਫਲ ਪਾਵਹਿ ਗੇ ਭਗਵੰਤ ॥੨੬੨॥
ਇਤਿ ਸ੍ਰੀ ਬਚਿਤ੍ਰ ਨਾੱਟਕ ਚੰਡੀ ਚਰਿਤ੍ਰੇ ਉਸਤਤਿ ॥

6. Gyān Prabodh (ਗਿਆਨ ਪਰਬੋਧ)

The manuscript is incomplete to the extent that its introductory words together with the first line of the first verse are missing.

This is a philosophical hymn consisting of 336 verses and forms part of the *Daśam Granth*. The first 125 verses are in praise of God. Its style is similar to that of *Ākāl Ustat* — another hymn by Guru Gobind Singhjī.

The next part is a lesson in practical philosophy conveyed through metaphysical discussion which starts with a question put by *Jīvātmā* (Soul) to *Paramātmā* (God) about four spiritual duties called *rāja dharma, dāna dharma, bhog dharma* and *mokṣa dharma*. Of these spiritual duties, *dāna dharma* is considered to be superior and is taken up first for discussion in the work. The manuscript indicates in detail how this duty was performed by Yudhiṣṭhira on ascending the throne after the battle of Kurukṣetra, through great *yajñas* (sacrifices) namely *Aśvamedha* and *Rājasūya*. Then follow the accounts of kings Parīkṣit, Janmejaya and Ajaya Singh, the descendants of Pāṇḍu, with special reference to the charity given and *yajñas* performed by them. Lastly, the great *yajña* performed by Munī, a great king, under the supervision of a very learned scholar, is described.

The metaphysical discussion started in the hymn is not concluded. It appears that some portions of the original work were not traceable and only those portions which were available were collected and written down. The manuscript compares with the printed version as brought out by the Panjabi University, Patiala (Punjab).

. . . .

Begins: ਅਛੇਦੀ ਅਭੇਦੀ ਸਦਾ ਏਕ ਧਰਮੰ ।
ਕਲੰਕੰ ਬਿਨਾਂ ਨਿਹ ਕਲੰਕੀ ਸਰੂਪੇ ॥
ਅਛੇਦੰ ਅਭੇਦੰ ਅਖੇਦੰ ਅਨੂਪੇ ॥੧॥
ਨਮੋ ਲੋਕ ਲੋ ਕੇ ਸ੍ਰਰੰ ਲੋਕ ਨਾਥੇ ।
ਸਦੈਵੰ ਸਦਾ ਸਰਬ ਸਾਥੰ ਅਨਾਥੇ ।
ਨਮੋ ਏਕ ਰੂਪੰ ਅਨੇਕੰ ਸਰੂਪੇ ।
ਸਦਾ ਸਰਬ ਸਾਹੰ ਸਦਾ ਸਰਬ ਭੂਪੇ ॥੨॥

Ends: ਤੈਸ ਹੀ ਮਖ ਕੀਜੀਐ ਸੁਨਿ ਗਜ ਗਜ ਪ੍ਰਚੰਡ ।
ਜੀਤਿ ਦਾਨਵ ਦੇਸ ਕੇ ਬਲਵਾਨ ਪੁਰਖ ਅਖੰਡ ।
ਤੈਸ ਹੀ ਮਖ ਮਾਰ ਕੈ ਸਿਰਿ ਇੰਦ੍ਰ ਛਤ੍ਰ ਫਿਰਾਇ ।
ਜੈਸ ਸੁਰ ਸੁਖ ਪਾਇਓ ਤਿਵ ਸੰਤ ਹੋਹੁ ਸਹਾਇ ॥੩॥੩੩੬॥

Ref. Also see A II 9 (1-14)

21

ਬੇਨਤੀ ਚਉਪਈ

Benatī Caupaī

MS. Panj. 17553-D; ff. 8-1/2; size 20 x 14.4 cm; 8 lines on a page; Gurmukhī; fair; complete; 19th century. Nothing known about copyist. (Mic.)

The manuscript (f. 28b-36) is neatly written with headings and catchwords in red and leaving a good margin. Many words are mis-spelt or written unconventionally. The folios are worm-eaten and hence damaged.

Of all the eleven hymns included in the composite manuscript (ff. 230), only this hymn is from the *Daśam Granth* whereas all others belong to the *Ādi Granth. Benatī caupāī* recited by the tenth Guru Gobind Singh, consists of twenty-five verses and appears towards the end, in *Caritro-pakhyān* which is the biggest composition in the *Daśam Granth*. However the *Benatī* (prayer) is also followed by a *savayyā* and a *dohirā* of Guru Gobind Singh, taken from *Rāmāvatāra,* another part of the *Daśam Granth*. These together form an essential part of the daily prayer of the Sikhs.

In this hymn, Guru Gobind Singh sings the praises of his most gracious Lord who is only One and all Truth. Remembering also His other attributes such as omnipresence, omnipotence, formlessness, the powers to create, protect, destroy, grace and punish, the Guru-poet makes his obeisance to the Lord and solicits His blessings. He prays to God to extend His guiding hand to him, grant his desires and protect him, his family and his followers. The Guru's other submission to God is that all oppressors and his foes should meet death.

In the *savayyā* and in *dohirā* Guru Gobind Singh, rejecting other gods and scriptures, pledges himself to God, the Lord of the Sword and seeks His mercy and refuge.

The manuscript is without a colophon and is therefore undated.

Begins: ੴ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤੇ ॥
ਪੁਨ ਰਾਛਸ ਕਾ ਕਾਟਾ ਸੀਸਾ । ਸ੍ਰੀ ਅਸਕੇਤ ਜਗਤ ਕੇ ਈਸਾ ॥
ਪੁਹਪਨ ਬਿਸੁਟ ਗਗਨ ਤੇ ਭਈ । ਸਭਹਿਨ ਆਨ ਬਧਾਈ ਦਈ ॥
ਧੰਨ ਧੰਨ ਲੋਗਨ ਕੇ ਰਾਜਾ । ਦੁਸਟਨ ਦਾਹ ਗਰੀਬ ਨਵਾਜਾ ॥
ਅਖਲ ਭਵਨ ਕੇ ਸਿਰਜਨ ਹਾਰੇ । ਦਾਸਜਾਨ ਮੁਹਿਲੇਹਿ ਉਬਾਰੇ ॥
ਕਬਿਯੋ ਬਾਚ ਬੇਨਤੀ । ਚਉਪਈ ।
ਹਮਰੀ ਕਰੋ ਹਾਥ ਦੇ ਰਿਛਾ । ਪੂਰਣ ਹੋਇ ਚਿਤ ਕੀ ਇਛਾ ॥
ਤਵ ਚਰਨਨ ਮਨ ਰਹੇ ਹਮਾਰਾ । ਆਪਨ ਜਾਨ ਕਰੋ ਪ੍ਰਤਪਾਰਾ ॥

Ends: ਦੋਹਰਾ ॥ ਸਗਲ ਦੁਆਰ ਕਉ ਛਾਡ ਕੈ ਗਹਿਓ ਤੁਹਾਰੋ ਦੁਆਰ ॥
ਬਾਹਿ ਗਹੇ ਕੀ ਲਾਜ ਅਸ ਗੋਬਿੰਦ ਦਾਸ ਤੁਹਾਰ ॥

This manuscript differs from No. 16 (1) only to the extent that it also contains at the end, a *savayyā* and a *dohirā* taken from *Rāmāvatāra*, another composition of Guru Gobind Singhjī.

22

ਨਾਨਕ ਸਾਹ ਜੀ ਕੀ ਜਨਮ ਪਤਰੀ —ਜਨਮਸਾਖੀ
Nānak Sāh Jī Ki Janam Patrī — Janam Sākhī

MS. Panj. 7706; ff. 231; size 17.6 x 22.6 cm; 16-17 lines on a page; Gurmukhī; fair; complete; beautifully written with headings like *sākhī, caupāī, dohirā* etc. in red ink; 3 marginal lines on both ends of pages; strong and fair binding with card-board, cloth and print papers; 4 blank ff. both at the beginning and the end of the text; Āsāḍha 14 (Sunday), V. S. 1863 (AD1806); copied in Kashmir. (Mic.)

A lengthy verse life of Guru Nānak written in Braj Bhasha by Sant Dās in AD 1777. The work is based on the popular version of *Janam Sākhī* attributed to Bhāī Bālā, a disciple and companion of Guru Nānak whose account is supposed to have been written down by one Paīrā Mokhā at the instance of the second Guru Angad Devjī.

In the manuscript Guru Nānak is considered as incarnation of Rājā Janak and Mardānā one of his courtiers. Based on Bhāī Bālā's *Janam Sākhī*, the birth of Guru Nānak is given as the full moon day of Kārtika V. S. 1526 instead of 3rd Baisākha, V. S. 1526 (15th April, 1469) as is commonly believed nowadays. It includes 71 *sākhī's* detailing devotional events from Guru Nānak's life. The work, however, omits the account of the death of Guru Nānak. The poet concludes the text with praises of Guru Nānak and soliciting the Guru's blessings for himself.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਸਤਿ ਸ੍ਰੀ ਅਕਾਲ ਪੁਰਖ ਜੀ ਸਹਾਇ ॥
ਸ੍ਰੀ ਸਤਿਗੁਰ ਨਾਨਕ.ਸਾਹ ਜੀ ਕੀ ਜਨਮ ਪਤ੍ਰੀ ਜਨਮ ਸਾਖੀ ਲਿਖਤੇ॥
ਪ੍ਰਭ ਅਨੰਤ ਗੁਨ ਬਾਹਰੋ ਤਿਸ ਕਿਆ ਬਰਨੇ ਨਾਮ ।
ਸਚਦਾ ਨੰਦ ਅਨੰਤ ਜੋ ਤਾਂਕੋ ਕਰੇ ਪ੍ਰਣਾਮ ॥੧॥

Ends: ਸੰਤ ਦਾਸ ਕੀ ਬਿਨੈ ਸੁਨੀਜੈ । ਆਪਨੋ ਜਾਨ ਅਨੁਗ੍ਰਹ ਕੀਜੈ ॥

ਬਾਰ ਬਾਰ ਕਿਆ ਕਹੋ ਸੁਨਾਇ । ਦਾਸ ਨਾਉ ਅਬ ਪਾਰ ਲੰਘਾਇ॥
ਰਾਖ ਲਾਜ ਕਰ ਬੇਮੁਹਿਤਾਜ । ਤੂੰ ਪ੍ਰਭ ਸਾਜਾ ਦਾ ਸਾਜ ॥
ਗੁਣ ਅਉਗਣ ਨ ਬੀਚਾਰੀਐ । ਪ੍ਰਭ ਅਪਨੀ ਕ੍ਰਿਪਾ ਧਾਰੀਐ ॥

Then copyist Harī Singh Ghai adds a colophon (f. 231) indicating his own name, date and place of copying as under:

ਆਸਾੜ ਮਾਸ ਤਿਥ ਚੋੜਦੀ ਜੋਸਟਾ ਨਿਖਤ੍ਰ ਰਵਿਵਾਰ ॥
ਹਰੀ ਸਿੰਘ ਘੇਈ ਲਿਖੀ ਪੋਥੀ ਸੁਧਾ ਸਵਾਰ ॥
ਸੰਮਤ 1863 ਬਿ : ਸੰਮਤ ਅਠਦਸ ਸੈ ਸਠਤੀਸ ॥
ਸਾਕਾ ਲਿਖਤੇ ਬਿਕ੍ਰਮਾਜੀਤ ॥
ਕਾਸਮੀਰ ਸੁਦੇਸ ਸੁਹਾਇ ॥
ਕਸਪ ਰਖੀ ਸਰ ਕੇ ਮਨ ਭਾਇ ॥
ਤਹਾਂ ਸੁ ਦੇਵੀ ਕਾ ਅਸਥਾਨ ॥
ਅਠਦਸ ਭੁਜਾ ਸਾਰਦਾ ਜਾਨ ॥

After the colophon, thirteen verses in praise of Goddess Jogamāyā have been added and the manuscript finally concluded. Verses in praise of the Goddess begin and end as under:

Begins: ਉਸਤਿਤ ਛੰਦ ॥
ਸਦਾ ਸਤਿ ਅਬਗਤ ਹੈ ਗਤ ਤੇਰੀ ।
ਗੁਨੀ ਕਉਨ ਜਾਸ ਪੈ ਜਾਇ ਹੇਰੀ ।
ਤੁਝੇ ਬੇਦ ਬਿਧ ਜਾਨਤ ਧਿਆਇਆ ।
ਨਮੋ ਰਾਜ ਰਾਜੇਸ੍ਰਰੀ ਜੋਗ ਮਾਇਆ ॥੧॥

Ends: ਕ੍ਰਿਪਾ ਦ੍ਰਿਸਟ ਮੋ ਮਾਤੁ ਜੀ ਨਿਤ ਕਰੀਐ ।
ਕਛੁ ਭੂਲ ਅਉ ਚੂਕ ਨਾ ਚਿਤ ਧਰੀਐ ।
ਦਾਸ ਸਰਨੁ ਆਇਆ ਮਜਾ ਕ਼ਰੋ ਦਾਇਆ ।
ਨਮੋ ਰਾਜ ਰਾਜੇਸ੍ਰਰੀ ਜੋਗ ਮਾਇਆ ॥੧੩॥
ਵਾਹ ਗੁਰੂ ॥ ਵਾਹਿਗੁਰੂ ॥ ਉਸਤਿਤ ਸੰਪੂਰਨੀ ॥

The work is rare and valuable. Another manuscript of the work is available in the Sikh Reference Library, Amritsar with S. No. 1973. The work has since been published by Panjabi University, Patiala (Punjab).

Ref. A V 25-28

23

ਪ੍ਰੇਮਅੰਬੋਧੁ
Prema-Ambodhu

MS Panj. 7707; 91ff (f. 86-176); size 15.2 x 24 cm; generally 22 lines on a page; Gurmukhī; neatly written with a few corrections; incomplete; 7 blank ff. at the beginning and 3 at the end; undated and without a colophon; 19th century. (Mic.)

A lengthy verse by Prem Dās narrating short biographies of celebrated saints/ *bhaktas*. On f. 90 the poet himself lists the contents in a *caupāī* as under:

1.	Kabīr	—	12	*caupāī*
2.	Dhannā	—	19	*caupāī*
3.	Trilochan	—	13	*caupāī*
4.	Nāmdev	—	39	*caupāī*
5.	Jaidev	—	19	*caupāī*
6.	Ravidās	—	29	*caupāī*
7.	Mīrābāī	—	33	*caupāī*
8.	Karmobāī	—	25	*caupāī*
9.	Pīpā	—	62	*caupāī*
10.	Sain	—	21	*caupāī*
11.	Sadnā	—	36	*caupāī*
12.	Balmīk	—	23	*caupāī*
13.	Sukhdev	—	35	*caupāī*
14.	Bandhak	—	19	*caupāī*
15.	Dhruv	—	36	*caupāī*
16.	Prahlād	—	61	*caupāī*

However the verses pertaining to Sadnā, Balmīk, Sukhdev, Bandhak and Dhruv are not there. The Parchī of Sain appearing on f. 159-163 is incomplete to the extent that its last *caupāī* is missing. A *dohirā* on f. 164 conveys that the Parchī of Dhruv is over and that of Prahlād begins. Thus apparently some folios containing verses relating to Sadnā, Balmīk, Sukhdev, Bandhak and

Dhruv after f. 163, are missing. The available folios have been continuously numbered in some other hand. The last four verses relating to *bhakta* Prahlād are missing, there being only 57 *caupāīs* against 61, as indicated on f. 90.

The verses in the work consist of *dohirās, caupāīs* and *sorṭhās. Dohirā* indicates what is followed in the *caupāī* whereas *sorṭhā* sums up the event. The central theme of the devotional events described therein is that it is purity, sincerity, devotion and sacrifice that bring us nearer to God. The more a devotee gives up his personal desires for the sake of his Master, the more he is graced. Even in the midst of the worst trials, a true devotee never doubts divine justice. God is so deeply moved by devotion of such a *bhakta* that He is obliged to appear before his devotee, in His personal form. God even does menial jobs for His beloved devotees.

The devotional events narrated in the work briefly are as under:

1. Kabīr (ff. 90a-94a)

He was the most celebrated revolutionary saint of the *bhakti* movement. He emphasized the fundamental equality and fraternity of all mankind and condemned social and religious abuses. Born in a weaver's family of Benaras, he joined the *bhakti* fold under Svāmī Rāmānand's influence. There are five hundred & forty one of his hymns included in the *Ādī Granth.*

He was a true *bhakta*, the passion of his life was to enjoy a spell of unbroken communion with the Lord. God was pleased with his selfless devotion and came to his rescue more than once and looked after the material needs of His devotee. This has been very beautifully described in the manuscript.

2. Dhannā (ff. 94b-98a)

Born in a Jat Zamīndār family of the Tonk area of Rajasthan, Dhannā was simple, diligent and straightforward with a deep-rooted faith in God even from his childhood. There are three of his hymns incorporated in in the *Ādī Granth.*

Dhannā devoutly followed the rituals while worshipping the Ṭhākur (idol), as had been prescribed by Paṇḍit Trilocan. God could not remain indifferent to the sincere prayer of the devoted Dhannā and appeared before him and partook of the food so lovingly proffered by him. God did all sorts of jobs entrusted to Him by his devotee. This is vividly narrated in the work.

3. Trilocan (ff. 98b-102a)

A very learned and pious, also of the Tonk area in Rajasthan. Dhannā had taken his Ṭhākur (idol) fromTrilocan for worship. Trilocan worshipped the idol with superficial rituals and Dhannā, a simple Jat youth, surpassed Trilocan through his single-minded devotion. Pleased with Dhannā's loving devotion, God appeared before him, in His personal form. But Trilocan could not be graced due to his selfish worshipping. It was only at Dhannā's plea that God blessed Trilocan and, granted him His *darśana.* This made Trilocan give up his intellect and surrender God completely.

4. Nāmdev (ff. 102b-112)

Nāmdev was a celebrated saint whose name is a household word for the people of Mahārāṣṭra. His hymns are chanted amidst the families and in the temples. He was born in the village of Narsī Bamnī (Satara District), of Dam Seti and mother Gona Bāī. He was inspired by his father and became a disciple of Viśobā Khechar. Nāmdev came to the Panjab also and is reported to have spent the remainder of his life in Ghuman in Gurdāspur Distt. Panjab. He spread the gospel of *bhakti* from Maharashtra to the Panjab. The theses of Namdev's 61 hymns included in the *Ādi Granth Sāhib* are his varied spiritual experiences. He died at Trandsi and an annual fair is held at his shrine as a mark of homage to his spirit.

During his maternal uncle's absence, the child Nāmdev was instructed to offer milk to God. He created such an atmosphere with his faith and loving devotion that God had to appear and drink the proffered milk. Another time God came to the rescue of Nāmdev when he was asked by a Tughlak king either to revive a dead cow or face death. Nāṁdev would not oblige since it was for God and not for him to bestow life on a dead cow but the king was adamant. Ultimately God breathed life into the dead cow just to serve his devotee. Such devotional events are included in the manuscript.

5. Jaidev (ff. 113-118)

A renown *bhakta*- poet of Bengāl who is well-known for his *Gīta Govinda.* He was born in AD 1201 to Shri Bhaj Dev and Bam Devī in Kandli Distt. Birbhum. Two hymns attributed to him are included in the holy *Ādi Granth.*

Once Jaidev found it difficult to find the final line to complete a couplet. Lost in his *bhakti rasa*, he went out and on his return found to his amazement that the verse had been completed by God who Himself came in the guise of Jaidev. This happening further enkindled in his soul a divine light and he enjoyed spiritual bliss all his life. Again, pleased with their earnest prayer, God appeared in His personal form before Jaidev and his wife.

6. Ravidās (ff. 119-128)

Ravidas belonged to a cobbler's family of Benaras. He was a devout *bhakta* and through his selfless devotion, humility and piety, he reached spiritual heights and attained union with God. There are forty of his hymns incorporated in the *Ādi Granth.*

He was such a faithful devotee that the holy Ganges stretched out her hands to receive his humble offering of a *damrī* presented through a *sādhu.* Again God came to his rescue and produced another golden bangle when Ravidās was in a difficult situation before a ruler. Despite the fact that he had rich disciples, including a queen of Mewar, Ravidās lived with austerity.

7. Mīrābāī (ff. 129-139)

Mīrābāī belonged to renonwed Raṭhaur dynasty and was daughter of Ṭhākur Rattan Singh and granddaughter of Rājā Rāo Jodhājī, founder of Jodhpur.

In the manuscript it is described that through her undying and selfless devotion to Lord Krsṇa, Mīrābāī attained spiritual greatness and remained constantly absorbed in the Lord, singing His praises and dancing. God was deeply moved by her loving-devotion and appeared before her in His personal form more than once. Besides He saved her in difficult times.

8. Karmobāī (ff. 140-147)

The work indicates that Karmobāī, like Mīrābāī, also hailed from Udaipur. Karmobāī was very pious and devout, having implicit faith in God. She was working and suffering for others who visited her, she was doing her household duties sincerely and leading a married life but in complete detachment and steeped in divine love. God was so deeply moved by her loving devotion that He appeared before her and partook of the *khicarī* specially prepared and proferred to Him daily as a routine by Karmobaī.

9. Pīpā (ff. 148-159 a)

Pīpā *bhakta* was one of the followers of Svāmī Rāmānand. He was the ruler of Gagraun, a fortress near Jhalawar and was a contemporary of Rānā Kumbha. One hymn by Pīpā is included in the *Ādi Granth* and in which he advocates searching for the Supreme Being within one-self.

In the work it is stated that Pīpā was a devout worshipper of the Goddess Durgā and under the impact of a *sādhu,* he became a disciple of Svāmī Rāmānand. At a hint from Svāmī Rāmānand, Pīpā jumped into a well but was rescued by Svāmījī. That was a sort of test by Svāmī Rāmānand before initiating Pīpā as a disciple. Pīpā remembered God constantly and also did selfless service to the people, especially visiting saints. Once Svāmī Rāmānand along with the *bhaktas* Ravidās, Kabīr and Nāmdev, is reported to have visited Pīpā and held spiritual discourse with him. Consequently Pīpā abdicated his throne and went on a pilgrimage to Dwārkā. His queen Sītā would not remain behind and accompanied Pīpā. The work describes how a lion greeted them in a forest and how they enjoyed Lord Kṛṣṇa's hospitality for seven days in Dwe-Dwārkā under the sea where Pīpā followed by Sītā had jumped in search of Kṛṣṇa.

10. Sain (ff. 159b-163)

According to the popular tradition Sain was a barber by caste and served as personal attendant to a king. Under Kabīr's influence he is reported to have become a follower of Svāmī Rāmānand and was a devout *bhakta*. His nights were consecrated to a loving adoration of the Lord while the days were devoted to the humdrum duties at the king's durbar. One hymn of Sain is included in *the Ādi Granth.*

The poet has described beautifully in the work how deeply Sain was involved in divine devotion and was always in the company of holy men. Once he went to the divine *kīrtan* recited by *sādhus* throughout the night and thus failed to attend to his work. Next morning he was apologetic for his absence but the king remarked that he had done his job exceedingly well and he did not believe that he had been absent. The king realised that Sain had reached such an elevated stage in his devotion that God had to do the duty of Sain who was busy singing His praises. Then the king became his devotee.

11. Prahlād (ff. 164-186)

Prahlād was a true *bhakta* since his childhood. He remembered God exclusively and constantly. He would not abandon the Divine Name despite the persecution of his father Hiraṇyakaśipu who desired him to recite his name instead of the Divine Name. This enraged his father and therefore many attempts were made to kill Prahlād by throwing him from a mountain, into the river, before a drunken elephant and in the fire but he came out every time unharmed and cheerful. Lastly, Prahlād was asked to embrace a burning metal rod but God appeared and killed Hiraṇyakaśipu and embraced His true *bhakta*, Prahlād. A devotee who has implicit faith in God, is protected by Him and cannot be harmed by anyone. This devotional event has been described in the work in a very touching manner.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
ਪਰਚੀਆਂ ਪ੍ਰੇਮ ਭਗਤੌਂ ਕੀਆਂ ॥
ਪ੍ਰੇਮ ਅੰਬੋਧੁ ਪੋਥੀ ਕਾ ਨਾਉ ॥
ਦੋਹਰਾ ॥ ਓਅੰਨਮੋ ਪ੍ਰਮਾਤਮਾ ਪੂਰਿ ਰਹਿਓ ਸਭ ਅੰਗ ।
ਆਦਿ ਮਧਿ ਫੁਨਿ ਅੰਤਿ ਇਕ ਤਾਕੋ ਜਗਤੁ ਤਰੰਗ ॥੧॥ ।
॥ ਸੋਰਠਾ॥ ਪ੍ਰੀਤਮੁ ਪ੍ਰੇਮ ਪ੍ਰੇਮਾਪ ਪੁਰਿਖਰਿ ਤ੍ਰਿਕੁਟੀ ਜਿਨ ਰਚੀ ॥

ਬਹੁਬਿਧਿ ਰਚਨਾ ਥਾਪਿ ਖੇਲੈ ਪ੍ਰੇਮੀ ਹੋਇ ਕੈ ॥੧॥
ਚਉਪਈ ॥ ਪ੍ਰੇਮ ਰੂਪ ਧਰਿ ਜਗ ਮਹਿ ਖੇਲੈ
ਧਾਰਿ ਪ੍ਰੇਮ ਪ੍ਰੇਮੀ ਕਉ ਮੇਲੈ ॥

Ends: ਹਰਿ ਅਰੁ ਆਪ ਮਹਿ ਭੇਦੁ ਨਹਿ ਸਭ ਖੰਡ ਖੰਡ ਅਖੰਡ ॥
ਏਕ ਪ੍ਰਮਾਤਮ ਬਨਿ ਰਹਿਓ ਜੇਤੇ ਹੈ ਬ੍ਰਹਮੰਡ ॥
ਚਉਪਈ ॥ ਜਬ ਬ੍ਰਹਮ ਗਿਆਨ ਪ੍ਰਹਿਲਾਦ ਉਚਾਰਾ ।
ਤਬ ਰੀਝੇ ਹਰਿ ਅਪਰ ਅਪਾਰਾ ।
ਸੰਸਾਰੀ ਓਰ ਹਰਿ ਦ੍ਰਿਸਟਿ ਲਗਾਈ ।
ਜਨਮਤ ਹੀ ਇਹ ਪੀੜਾ ਪਾਈ ।
ਝੂਠੈ ਕਾ ਝੂਠਾ ਬਿਉਹਾਰ.........

The work begins with a list of contents, indicating the number of verses devoted to each *bhakta.*

ਚਉਪਈ । ਕਬੀਰ ਕੀ ਪਰਚੀ ਪ੍ਰਿਥਮੈ ਜਾਨ ।
ਦੁਆਦਸ ਚਉਪਈ ਕਥੀ ਬਖਾਨਿ ।
ਪੁਨ ਪਰਚੀ ਧੰਨੇ ਤ੍ਰਿਲੋਚਨ ਚੀਨ ।
ਉਨੀਸ ਚਉਪਈ ਦਸ ਅਉ ਤੀਨ ।
ਨਾਮਦੇਵ ਕੀ ਪਰਚੀ ਜਾਨ ।
ਨਉ ਅਉ ਤੀਸ ਚਉਪਈ ਮਾਨ ।
ਜੈਦੇਵ ਪਰਚੀ ਏਕ ਕਮ ਬੀਸ । ਰਵਿਦਾਸ ਭਗਤ ਕੀ ਓਣਤੀਸ ।
ਮੀਰਾ ਬਾਈ ਕੀ ਤੀਨ ਅਰੁ ਤੀਸ । ਕਰਮਾ ਬਾਈ ਕੀ ਪਰਚੀ ਪਚੀਸ।
ਨਰਸਿੰਘ ਰੂਪ ਹੋਇ ਭਏ ਸਹਾਇ ।
ਤਾਕੀ ਪਰਚੀ ਚਉਪਈ ਭਈ ਸਾਠ ਅਰੁ ਏਕ ਸੁਭਾਇ ॥੧॥

The manuscript is rare and quite valuable and is worthy of publication.

Nothing is known about the copyist.

The manuscript is reported to have been donated to the Vrindaban Research Institute by an old saintly Panjabi person.

24

ਸੁਦਾਮਾ ਚਰਿਤ੍ਰ

Sudāmā Caritra

MS. Panj. 17135-A; ff. 26; size 12.6 x 9 cm; 11-12 lines on a page; 4-5 words in a line; Gurmukhī; no foliation; ff. brittle, some torn and some worm-eaten; marginal lines in red ink on all ffs; well-written; incomplete; no colophon; nothing known about poet and the scribe; undated; 18th century.

The work is in verse by an anonymous writer. It is incomplete to the extent that first five ff. containing sixty couplets are missing. Besides, couplets Nos. 204 to 218 are missing. The couplet after No. 332, has been numbered as 323 instead of 333 and consequently the numbering moves up to 383 when the work ends. Thus the whole work consists of 393 couplets [out of which 75 couplets (1 to 60 and 204 to 218) are missing].

The manuscript vividly describes the ideal friendship of Lord Kṛṣṇa with Sudāmā. It depicts beautifully how much the friends used to be affectionate, sincere, warm and humble to one another and how greatly friendship was valued and banked upon those days.

In brief, the legend narrated in the work, runs as follows :

Since Sudāmā often boasts of his friendship with Lord Kṛṣṇa, Suśīlā, the wife of Sudāmā persuades him to call on Śrī Kṛṣṇa and narrate to him their difficulties due to poverty. She, however, assures him that he would not have to beg for anything specifically from Śrī Kṛṣṇa since being the Godhead, He knows everything. Since they had nothing else, Suśīlā sends a few grains of broken rice as their offering to Śrī Kṛṣṇa. Śrī Kṛṣṇa is pleased to see his old class-fellow and fast friend and receives him warmly. He even goes to the extent of washing Sudāmā's feet and serving him with all humility. Then both friends sit and recollect their good old days. They happily remember the night spent together in the jungle, where they were sent to collect fuel by their Guru's wife but could not return home due to heavy rains.

Then Śrī Kṛṣṇa asks for the offering which Suśīlā had sent for him. But considering the Lordship of Kṛṣṇajī and the poor and unworthy offering he carried, Sudāmā would not present the same, but Śrī Kṛṣṇa is eager to have the gift sent to him with so much affection. While he tries to snatch the same, broken rice is scattered. Kṛṣṇa hurriedly and lovingly eats some and when he is going to take more, Rukmaṇī respectfully dissuades him from doing so as she is aware of its implications, i.e., giving away everything to Sudāmā.

Sudāmā departs after a few day's warm and lavish hospitality of Lord Kṛṣṇa who, however, does not give any money or gift, which surprises Sudāmā the most. He is worried since Suśīlā would rebuke him for failure in his mission to Dwārkā. On his return he fears the worst when he finds a palatial building in place of his hut and becomes worried about the fate of Suśīlā and the family. In fact Suśīlā is inside like a queen and happens to see her husband loitering aimlessly and worried, outside the building. She quickly jumps out to welcome him and narrates how all sorts of worldly pleasures and fortunes have been bestowed upon them by Lord Kṛṣṇa. At this, Sudāmā feels great at being a friend of Lord Kṛṣṇa. They express their thankfulness to the Lord and sing His praises.

Begins: .....ਬਨਾਵੋ ਬਾਤਾ ॥੬੧॥ ਪ੍ਰਭ ਕੀ ਪ੍ਰੀਤ
ਪ੍ਰਸੰਗ ਚਲਾਉ ॥ ਕਿਸੀ ਭਾਂਤਿ ਹਰਿ ਪੈ ਪਠਾਉ ॥62॥
ਹਿਰਦੇ ਕੀ ਜਾਨੈ ਭਗਵਾਨ ॥ ਕੁਛ ਕੇ ਸਭ ਦੇਵੈ ਗੇ ਦਾਨ ॥63॥
ਬਹੁਰ ਬੋਲੀ ਬਾਤ ਬਨਾਇ ॥ ਬਿਨ ਕਰੇ ਫੁਨ ਬੰਦੇ ਪਾਹਿ ॥64॥
ਹੇ ਭਰਥਾ ਤੁਮ ਬੇਪਰਵਾਹੁ ॥ ਕਿਸੀ ਵਸਤ ਕੀ ਰਿਦੇ ਨ ਚਾਹੁ ॥65॥

Ends: ਧੰਨ ਧੰਨ ਸੁਦਾਮਾ ਸੰਤ ॥ ਨੇਕ ਨਾ ਬਿਸਰੈ ਸ੍ਰੀ ਭਗਵੰਤ ॥378॥
ਕ੍ਰਮ ਕ੍ਰਮ ਸਭ ਕਿਛ ਤਜ ਤਜਾਇ ॥ ਸਦਾ ਧਿਆਵੈ ਪ੍ਰਭ ਹਰਿ ਰਾਇ ॥379॥
ਏਹ ਛਾਡਿ ਹਰਿ ਪਦ ਮੋ ਗਇਆ ॥ ਹਰਿ ਸਿਮਰਨਿ ਤੇ ਹਰਿ ਹੀ ਭਇਆ ॥380॥
ਏਹੁ ਲੀਲਾ ਕੋਈ ਸੁਨੇ ਸੁਨਾਇ ॥ ਪ੍ਰੇਮ ਭਗਤਿ ਮਾਧਵ ਕੀ ਪਾਇ ॥381॥
ਕਿਆ ਗੁਨ ਬਰਨੋ ਸ੍ਰੀ ਭਗਵਾਨ ॥ ਅਤ ਉਦਾਰ ਹਰਿ ਨਾਮ ਨਾਹਾਨ ॥382॥
ਜਨ ਨਿਹਾਲ ਮਾਂਗੇ ਯਹ ਦਾਨ ॥ ਭਗਤਿ ਦਾਨ ਦੀਜੇ ਭਗਵਾਨ ॥383॥
ਇ ਸ੍ਰੀ ਗ ਤੇ ਹਾ ਰਾ ਦ ਮ ਸ ਦੇ ਅ ਆ

25

ਲਾਲ ਜੀ ਕੀ ਜਨਮ ਲੀਲਾ
Lāljī Kī Janmalīlā

MS. Panj. 17135-B; ff. 16; size 12.6 x 9 cm; 11 lines on a page, Gurmukhī; no foliation; fair; complete; microfilmed at VRI; undated and without a colophon; 19th century.

The work consists of 111 verses and is by Paramānanda. It contains a brief account of Śrī Lāljī. The text is preceded by a brief *maṅglācaraṇa* (praise for the Guru).

The poet Paramānanda, a Sārasvata brahmin, is reported to be originally a disciple of a Sannyāsī before being converted by Śrī Lāljī as his own disciple.

According to the Eighth Gaddī writers, Gosāin Śrī Lāljī Mahārāj was born at a place called Sehwan in Sind Province (now in Pakistan) and his original name was Tulasīdās. His father was entrusted with the task of fetching water from the Yamunājī for use in the service of the temple of Śrīnāthajī at Govardhan (U.P.) by Gosāin Śrī Viṭṭhalanātha. After the death of Tulasīdās's parents, he grew up in Viṭṭhalanātha's household. Viṭṭhalanātha treated him like his own sons and used to call him Lālji, an affectionate appellation by which he used to call his own sons. It is said that as the end of his life drew nearer, Viṭṭhalanātha called his sons together and presented each of them with a Kṛṣṇa deity which they were to worship independently in their households, thereby establishing the tradition of Seven Gaddīs. With the additional presentation of a deity to Śrī Lāljī and with instructions to form a branch of the Puṣṭimārga in Sind, the Eighth Gaddī was established at Dera Ghazi Khan (now in Pakistan) by Śrī Lāljī. He is said to have retired to Vrindaban (U.P.) to spend his last days there. His death occurred in Vrindaban at the place where his *Samādhi* now stands.

According to the manuscript, Śrī Lāljī was born in Sind on Māgha *śukla pakṣa* 7, V.S. 1608 (AD 1551) and was the son of Ajjū and Devakī. In the work, Śrī Lāljī is hailed as an *avatāra*, born to relieve the souls of North-West India from the woes of *Kaliyuga*. The poet narrates beautifully and with devotion that the birth of Gosāin Śrī Lāljī was accompanied by great rejoicing in heaven and on the earth, the gods themselves showering down flowers. Gosāinjī married Tulasī, the daughter of a local brahmin and had four sons viz. Mathurānātha, Giridhara, Bhagavān and Gvāla. In the manuscript Śrī Lāljī is quoted as instructing his followers to serve his four sons. He also nominates his eldest son Mathurānātha as the head of the temple *Sevā*.

The manuscript describes that many *Ṛṣīṣ/bhaktas* including Nārad Sukhdev, Vyās, Īś, Gaṇeśa, Maheśa, Ambarīk, Prahlād, Bhabhīkan, Bali Rājā, ūdho, Akrur, meet and greet Gosāin Śrī Lāljī and request him to leave for heavenly abode since he has already relieved the souls of innumerable persons from the woes of the *Kaliyuga*. On their insistence, Śrī Lāljī is said to have left for his heavenly abode on Sunday, Bhādōn *śukla pakṣa* VS 1675 (AD 1618). The poet describes vividly the scene in heaven where Śrī Lāljī is received respectfully by the *dwārapāla* (the gate-keeper) and all around cries of "Hail ! Victory to Gosāinjī" resound.

The efficacy of the recitation and listening to the devotional work is also indicated therein.

The poet says that all persons who recite and listen to this devotional work will be blessed with devotion and eternal bliss and their wishes are sure to be fulfilled.

The name of the copyist is nowhere indicated.

Begins: ੧ਓ ਸ੍ਰੀ ਲਾਲ ਜੀ ਸਹਾਇ
ਅਥ ਜਨਮ ਲੀਲਾ ਸ੍ਰੀ ਲਾਲ ਜੀ ਕੀ ਪਰਮਾਨੰਦ ਕ੍ਰਿਤ ਲਿਖਤੇ॥
ਪ੍ਰਥਮੇ ਸ੍ਰੀ ਗੁਰਚਰਨ ਕੇਵਲ ਰਿਦ ਧਰੋ ਧਿਆਨ ॥
ਸ੍ਰੀ ਗੁਰੂ ਪਰਮ ਸਰੂਪ ਪ੍ਰਗਟ ਮੂਰਤਿ ਕਰੋ ਦਾਨ ॥
ਸੰਤ ਮਹੰਤ ਸਨੋ ਸਭੇ ਕਰਨਾ ਕਰਿ ਲੀਜੇ ॥
ਗੁਰ ਚਰਨਾਹਿਤ ਬਢੇ ਮੋਹਿ ਤਿਨ ਵਰ ਦੀਜੇ ॥
ਸ੍ਰੀ ਗੁਰ ਜਨਮ ਕਰਮ ਕੀ ਮੋਹ ਕੁਝ ਕਥਾ ਸੁਨਾਵੈ ॥
ਗੁਰ ਮਹਿਮਾ ਅਸਗਾਹਿ ਪਰਮੈ ਤਨਕਨ ਪਾਵੈ ॥

Ends: ਜਨਮ ਜਨਮ ਹਉ ਦਾਸ ਦੇ ਸਹੇ ਬੁਧ ਹਮਾਰੀ
ਜਹਾਂ ਲਾਲਨ ਵਪਧਾਰ ਤਹਾਂ ਚਰਨਨ ਹਿਤ ਕਾਰੀ ॥੧੧੦॥
ਪਰਮਾ ਨੰਦ ਅਧੀਨ ਡੀਨ ਇਤਨਾ ਵਰੁ ਪਾਵੈ ॥
ਸ੍ਰੀ ਗੁਸਾਈ ਲਾਲ ਚਰਨ ਕੀ ਸਰਨ ਸਦਾ ਜਸ ਨਿਰਮਲ ਗਾਵੈ
ਇਤ ਸ੍ਰੀ ਜਨਮ ਲੀਲਾ ਸਪੂਰਨ ਸਮਾਪਤ ॥੧੧੧॥

The existence of other copies of this work is noted in A.W. Entwistle, The Rasa *Māna Ke Pada of Kevalarāma,* a medieval Hindi text of the Eighth Gaddī of the Vallabha sect, Groningen 1993 p.10.

26

ਮੋਹਜੀਤ ਰਾਜਾ ਨਿਰਮੋਹ

Mohajīt Rājā Nirmoha

MS. Panj. 7708-C; ff. 16 (fol. No 70 to 85); size 15.5 x 24.2 cm; 20 to 22 lines on a page; Gurmukhī; fair; complete but ffs. wrongly arranged and stitched and foliation done in another hand; 2 blank leaves at the end of the text; undated and without a colophon;19th century.

A devotional work in verse by Prem Dās. The composition is based on *paurāṇik* version of the story of Mohajīt Rājā Nirmoha as contained in *Udaic and Prabodh Nāṭak*. The manuscript is complete but the folios have not been properly arranged and bound. Foliation seems to have been done in another hand. To make it a complete and readable story, the folios need to be arranged in the following order:

(i) ff. no. 70 to 73
(ii) ff. no. 80 to 85
(iii) ff. no. 77 to 79
(iv) ff. no. 74 to 76.

The contents of the work may be summed up as follows:

Nārad meets Lord Viṣṇu in Vaikuṇṭha and respectfully enquires from Him whether there are still devotees repeating the Divine Name. In reply, Lord Viṣṇu informs him that some of his desireless devotees are even householders and are well-known for their devotion. They have attained divine knowledge and have control over their mind. They are completely detached from worldly affections. They lead their normal married life but at the same time remember Him exclusively and constantly. They always look inward; their hearts are fully purified and are full of compassion. Lord Viṣṇu tells Nārad that such selfless devotees are very dear to Him. But Nārad expresses his doubts as to how persons having families and possessing all sorts of worldly comforts, could be detached from affection and lust. To clear Nārad's doubts, Lord Viṣṇu specifically names Rājā Mohajīt and his family consisting of his wife, his son and his daughter-in-law, as His selfless devotees.

To confirm this, Nārad visits the kingdom of Rājā Mohajīt and first of all meets the Rājā's son and then the Rājā's maid. They request the Ṛṣi to shift to Rājā's palace and stay there but Nārad declines the offer saying that for saints/devotees, the palace is not a suitable place to reside. However Nārad is very much impressed with their self-awakening and detachment from worldly affairs. The Rānī then visits Nārad and insists upon his shifting to the palace. Nārad who meanwhile has by his eternal power, caused the prince to die, says that since the family is in bereavement and there may be mourning and grief all around, his shifting to the palace may disturb him in his devotion. But the queen says that death is a normal happening and no cause for grief or mourning. She also narrates a few incidents to Nārad to show that worldly relations are the result of one's deeds in past lives and consequently, to settle their past accounts, they are born to suffer or to enjoy. She confirms that there is no grief over the death of their only son. Nārad is amazed by her divine-consciousness and visits the palace where he is extended all courtesies and respect. During his discourse with the Rājā, Nārad finds him completely detached from worldly affection and material pleasures, though discharging his normal duties quite satisfactorily. When Nārad offers him condolences over his son's death, the Rājā narrates to Nārad some stories stressing good deeds, compassion, and submission to His will. These stories amply prove that one has to reap what sows and there is no escape from it. Then Nārad meets the widow of the prince and feels much pity for her. But to his amazement, he finds that she too is the least affected by the death of her husband; she has implicit faith in God and thus she cannot doubt divine justice. Nārad is pleased to meet these enlightened souls and finds them quite equal to the description given to him about them by Lord Viṣṇu. Nārad then revives the dead son of the Rājā by his eternal power and returns to Vaikuṇṭha, the abode of Lord Viṣṇu, and there sings the praises of Rājā Mohajīt and his family as true *brahmajñānīs.*

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
ਕਥਾ ਮੋਹਜੀਤ ਰਾਜਾ ਨ੍ਰਿਮੋਹ ਕੀ ਚਲੀ ।
ਨਾਰਿਦ ਕੇ ਮਨਿ ਭਯੋ ਹੁਲਾਸ ॥
ਗਯੋ ਬੈਂਕੁੰਠ ਬਿਸਨ ਕੇ ਪਾਸਿ ॥
ਸੀਸ ਜਟਾ ਕਰ ਬੈਨਾ ਧਰੀ ॥

ਭਗਤਿ ਨਾਰਦੀਸੋ ਅਤਿ ਕਰੀ ॥
ਤੇਤੀਸ ਕੋਟ ਦੇਵਤਾ ਜਹਾਂ ॥
ਬਿਸਨ ਪਾਸਿ ਬੈਠੇ ਹੈ ਜਹਾਂ ॥

Ends: ਦੋਹਰਾ । ਪਾਰਬਤੀ ਸਿਉ ਸਿਵ ਕਹਿਉਦੇ ਚੰਦ ਨਿਜ ਬੋਧ ॥
ਪ੍ਰੇਮ ਕਹੈ ਇਹ ਸੁਨਤ ਹੀ ਮਿਟਿਉ ਮੋਹ ਕ੍ਰੋਧ ॥
ਮਹਾਂ ਮੋਹ ਕਉ ਮਾਰਿ ਕੈ ਜੀਤਿਉ ਰਾਇ ਬਿਬੇਕ ॥
ਮੁਕਤਿ ਕੀਓ ਮਨ ਪਿਤਾ ਕਉ ਭਏ ਬ੍ਰਹਮ ਸਿਉ ਏਕ ॥
ਪ੍ਰੇਮ ਕਹੈ ਇਹ ਨਿਜ ਕਥਾ ਰੁਚ ਕਰਿ ਸੁਨੈ ਜੋ ਕੋਇ ॥
ਉਪਜੈ ਆਤਮ ਗਿਆਨ ਪੁਨਿ ਮੁਕਤਿ ਸਹਜ ਹੀ ਹੋਇ ॥
ਪ੍ਰੇਮ ਕਹੇ ਨਿਜ ਬੁਧਿ ਸਿਉ ਇਨ ਕਰਿ ਦਰਸੈ ਸਰੂਪ ॥
ਸਤਿਗੁਰ ਕ੍ਰਿਪਾ ਆਨੰਦ ਮੈ ਲਹਿਓ ਬ੍ਰਹਮ ਅਨੂਪ ॥੧॥
ਉਦੇ ਚੰਦ ਪ੍ਰਬੋਧ ਨਾਟਕ ਸੰਪੂਰਨੰ ॥

27

ਗੋਸਟ ਮਕੇ ਕੀ
Gost Mecca Kī

MS. Panj. 7709-A; ff. 137; size 12.6 x 19.8 cm; 14 lines on a page; Gurmukhī; poor; complete; undated and without a colophon; 19th century.

The main text (ff. 1 to 131) is preceded by a few verses in praise of the Goddess Durgā and is followed by some illegible prose (ff. 132-137).

Gost Mecca Kī is a lengthy work partly in verse, recording a discourse which is said to have been held between Guru Nānak and Muslim theologians in Mecca. This seems to have been copied from the *Janam Sākhī* of Bhāī Bālā by an anonymous person. The story briefly runs as follows:

Bābā Nānak made his way towards Mecca along with some *faqīrs* but they would not allow him to travel with them Mecca since he was Hindu. Accordingly, the Guru remained behind but on reaching Mecca, the Muslim *faqīrs* were astounded to see Guru Nānak already there. They were astonished at the glory of God whereby a Hindu saint was so near to Him. Again, Bābā's saintly greatness was acknowledged by Muslim theologians and others in Mecca when they found the Ka'āba turning to the direction to which a Muslim priest/attendant dragged Guru Nānak's feet. The Guru was found asleep stretching his feet towards the Ka'āba, the House of God, and on Kazi's objection, the Guru requested him to turn his feet to that direction where there was no God. This was a novel way of bringing home the omnipresence of God to the Muslim theologians. Then many learned divines and pilgrims gathered on the spot and spiritual discourse with Guru Nānak started. The discourse centred round the Universe, God, good deeds, the superiority of Islam or Hinduism and other matters constituting much of popular Sufism. The Guru said that without good deeds both Hindus and Muslims would come to grief. In God's court no one was accepted as a Hindu or a Muslim. Ephemeral like safflower dye which ran when washed in water, were their marks. Hindus and Muslims slandered each other and Rām, as God was called by the former, or

Rahīm, as He was named by the latter, was not remembered by them. Gurujī desired both Hindus and Muslims to be sincere in their devotion to God.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਗੋਸਟ ਮਕੇ ਕੀ ॥ ਮਹਲਾ ਪਹਿਲਾ ॥
ਬਿਦਰ ਤੋਂ ਹਾਜੀ ਮਕੇ ਕੀ ਹਜ ਕਉ ਚਲੇ ।
ਬਾਬਾ ਆਇ ਨਿਕਲੇ ਤਬ ਬਾਬਾ ਨਾਨਕ ਪੁਛਿਆ ।
ਜੋ ਤੁਮ ਕਹਾਂ ਚਲੇ ਹੋ ॥
ਤਬ ਉਨਹੁ ਕਹਿਆ ਜੋ ਜੀ ਹਮ ਮਕੇ ਕਉ ਜਾਤੇ ਹਾਂ ॥
ਤਬ ਬਾਬੇ ਕਹਿਆ ਜੋ ਅਸੀਂ ਭੀ ਚਲਹਿ ਗੇ ਤੁਮਾਰੇ ਸਾਥਿ ॥

Ends: ਸਭੇ ਕਦਮੀ ਢਹਿ ਪਏ ਮਨ ਵਿਚ ਬਹੁ ਡਰ ਖਾਇ ॥
ਅਜੀ ਕਾਈ ਨਿਸ਼ਾਨੀਂ ਰਖੀਐ ਮਕਾ ਭਿਸ਼ਤ ਕਰਾਇ ॥
ਬਾਬੇ ਕਉਂਸ ਓਤਾਰੀ ਪਾਉਂ ਤੇ ਰਖੀ ਨਿਸ਼ਾਨੀ ਏਹ ॥
ਜੋ ਕਰਗ ਜ਼ਿਆਰਤ ਕੌਸ ਦੀ ਉਹ ਫੇਰ ਨ ਜਨਮ ਧਰੇਇ ॥
ਬੋਲਹੁ ਜੀ ਵਾਹਗੁਰੂ ਸਤਿ ਗੁਰੂ ਸੰਤੋਖੁ ਗੁਰੂ ॥
ਸਤਿਨਾਮੁ ਕਰਤਾ ਪੁਰਖ । ਸਾਖੀ ਪੂਰੀ ਹੋਈ ਮਕੇ ਕੀ ॥
ਭੁਲ ਚੁਕ ਬਖਸ ਲੈਣੀ ਜੀ ॥ ਜੋ ਪੋਥੀ ਪਰਥਾਤਿਉਲਿਆ

28

ਕਥਾ ਗੋਸਟਿ ਉਧੋ ਕੀ
Kathā Gosṭi Ūdho kī

MS. Panj. 7709-B; 9f; no foliation; size 12.6 x 19.8 cm; 16 lines on a page; Gurmukhī; poor, complete; undated; 19th century; Sangat Dās.

A short work in prose describing the conversation that is supposed to have taken place in heaven between Ṭhākurjī (God) and His beloved Ūdho. God tells Ūdho about His own incarnations in the past and desires that in this Dark Age, *Kaliyuga,* he should go as Muhammad Mustafā, to the Universe with a view to preaching the Divine Name and persuading people to do good deeds. Ūdho reluctantly submits to the command of God, who assures him of His blessings in the spread of Islam. But later on, after a submission from Brahmā, God says that both Hindus and Muslims having devotion would be equally dear to Him. Thus Muhammad Mustafā was born to Pātśāḥ Abdullā in Medina for fulfilling the divine mission.

Begins: ॥੧ੴ॥ ਸ੍ਰੀ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਆਦਿ ਕਥਾ ਗੋਸ੍ਰਿ ਉਧੋ ਕੀ ॥
ਏਕੰਕਾਰ ਕੀਆ ॥ ਪ੍ਰਿਥਮੈ ਸਤਿ ਜੁਗ ਅਮਰ ਹਰਣਾਕਸਿ ਕਾ ਕੀਆ।
ਤਿਨ ਭੀ ਆਪਿ ਊਪਰਿ ਨਜਰ ਰਖੀ ॥ ਜਲੇ ਹਰਿਣਾਕਸੁ ਥਲੇ
ਹਰਿਣਾਕਸ ਕਹਾਇਆ । ਪ੍ਰਮੇਸਰ ਤੇ ਭੁਲਿ ਗਇਆ ॥
ਤਬ ਉਹ ਭੀ ਮਾਰਿ ਬਿਦਾਰ ਦੂਰ ਕੀਆ ।
ਤਬ ਆਪਿ ਬਿਸਨੁ ਨਾਮ ਕਹਾਇਆ ॥

Ends: ਮਹੰਮੁਦ ਮੁਸਤਿਫਾ ਹੂਆਵੈਗਾ ॥ ਅਪਨਾ ਦੀਨ ਅਮਰੁ ਚਲਾਵੈਗਾ ।
ਕਲਿ ਜੁਗਿ ਅਥ੍ਰਬਣ ਬੇਦੁ ਮਹੰਮੰਦ ਮੁਸਤਿਫਾ ਅਮਰ ਦ੍ਰਗਾਹ
ਲਿਖਾਇ ਲਿਆ ॥ ਮਹੰਮੰਦ ਮਸਤਿਫਾ ਹੁ ਕਲਿ ਮਹਿ ਆਵਤਾ ਹੈ ॥
ਨਾਨਕ ਜੁਗਿ ਕੀ ਖਬਰੁ ਦੇਤਾ ਹੈ ॥ ਮਸਲਾ ਆਦਿ ਕਥਾ ਹੋਇ ਨਿਬਿੜਿਆ॥

ਵਾਹਿਗੁਰੂ ਸਤਿਗੁਰੂ ਸਹੀ ਗੁਰੂ ਜੀ ॥
ਭੁਲਿ ਚੁਕ ਬਖਿਸੰਦਿ ਹੋਵਣਾ ਜੀ ॥
ਸਦਕਾ ਫਕੀਰ ਮਰਿਦ ਕਾ ॥ ਲਿਖਤੰ ਸੰਗਤਿ ਦਾਸੁ ਭੇਖ ਕਾ

A similar manuscript is reported to be available with Prof. Pritam Singh Arvind, Lower Mall, Patiala.

29

ਨਸੀਹਤ ਨਾਮਾ
Nasīhat Nāmā

MS. Panj. 7709-C; ff. 3; no foliation; size 12.6 x 19.8 cm; 14 words on a page; Gurmukhī; fair; complete; undated and without a colophon; 19th century.

A brief work in verse, this is a piece of wise counsel entitled *Nasīhat Nāmā* or Admonitory Homily, for Sultān Hamīd Qarun, a miserty and greedy ruler. This was recited by Guru Nānak during his visit to Medina, to set Qarun on the right path. The last few lines in the manuscript are different from those found in the *Janam Sākhī* of Bhāī Bālā, a biography of Guru Nānak.

Begins: ੴ ॥ ਸ੍ਰੀ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਨਸੀਹਿਤਿ ਨਾਮਾ ਮਹਲਾ ੧
ਕੀਚੇ ਨੇਕ ਨਾਮੀ ਜੋ ਦੇਵੈ ਖੁਦਾਇ ॥ ਜੋ ਦੀਸੈ ਜਮੀਂ ਪਰ ਸੋ ਹੋਸੀ ਫਨਾਹਿ ॥
ਦਾਇਮਾ ਵਾ ਦਉਲਤਿ ਕਸੇ ਬੇਸ਼ੁਮਾਰ ॥ ਨ ਰਹੈਂਗੇ ਕਰੋੜੀ ਨ ਰਹੈਂਗੈ
ਹਜਾਰਿ ॥

Ends: ਦਿਆਨਿਤ ਦੋਸਤੁ ਹੈ ਬੇਦਿਆਨਤਿ ਨਕਾਰਾ ਹੈ ਦੇਗ ਤੇਗ ਮਰਦਾਂ ਹੈ ਅਦਲ
ਪਾਤਿਸਾਹ ਹੈ ॥
ਏਤੇ ਟੋਲਿ ਜੋ ਜਾਨਿ ਜਾਨਾਵੈ ॥
ਤਉ ਨਾਨਕ ਦਾਨਿ ਦਾਨਿਸਵੰਦ ਕਹਾਵੈ ॥੧॥
ਨਸੀਹਤਿ ਨਾਮਾ ਸਪੂਰੰਨਿ ਹੋਇਆ ।

Ref. AV 27

30

ਪਾਕ ਨਾਮਾ
Pāk-nāmā

MS. Panj. 7709-D; f. 1; size 12.6 x 19.8 cm; Gurmukhī; fair, complete; undated and without a colophon; 19th century.

An eight stanza hymn recited by Guru Nānak describing true religion to Muslim saints and theologians in Mecca and Medina during his discourse with them.

Begins: ਪਾਕ ਨਾਮਾ ॥
ਇਮਾਨ ਕੁਰਾਨ ਕੋ ਜਤਨਿ ਕੀ ਜਲਦਿ ਕਰਿ ਰਹਿਮ ਕੈ ਗਲਿ ਮੈਇਉ ਪਤ੍ਰਿਜੈ ॥
ਸਚਿ ਗ੍ਰਿਦਾਨਿ ਲੇ ਰਿਦੇ ਜੁਰਿ ਮੈ
ਇਉ ਈਮਾਨ ਕਬਹੁ ਨ ਛੀਜੈ ॥੧॥

Ends: ਸਚੁ ਹੈ ਕਲਮਾ ਹਕੁ ਹੈ ਮਓਲਾ
ਏਕ ਹੀ ਨਾਮੁ ਜੁਗ ਜੁਗ ਮਕਾਮ ॥
ਗੁਫਿਤਿ ਨਾਨਕ ਸੁਨੋ ਹੇ ਕਾਜੀ
ਜੁਜਿ ਕੁਫਰੁ ਹੈ ਹੈ ਹਰਾਮ ॥੮॥

31

ਰਾਗ ਗਉੜੀ ਕੀ ਵਾਰ

ਭਾਈ ਗੁਰਦਾਸ ਭਲੇ ਕੀ

Rāg Gaurī Kī Vār

(By Bhāī Gurdās Bhalle)

MS. Panj. 7709-F; ff. 16; size 12.6 x 19.8 cm; with a few exceptions, 14 lines on a page; Gurmukhī; poor; complete; without a colophon; undated; 19th century.

Bhāī Gurdās (1551-1639) was a nephew of the third Guru Amar Dās and a first cousin of the fifth Guru Arjun Dev's mother. He remained closely associated with the line of Gurus until his death. He wrote the *Ādi Granth* at the dictation of the fifth Guru Arjun Dev. For his piety, scholarship and divine devotion, he is respectfully called Bhāī (brother) Gurdās. He composed 41 lengthy poems called *Vārs* or ballads and 556 *Kabits* or couplets. The latter are verses in Braj Bhāṣā whereas the *Vārs* are in Panjabi and are famous for their poetic quality.

This manuscript contains one *Vār* (ff. 15) of Bhāī Gurdās under *Rāg Gaurī.* In it the role of the Guru is stressed. Without the Guru none can be freed; a house without walls must surely collapse. Bhāī Gurdās emphatically declares that external observances are useless and must be discarded. He says that if bathing at *tīrthas* (holy tanks) can bring salvation, then frogs must surely get liberation. It is only the Guru who can set a man free and bring him salvation. On his part, the disciple must completely surrender to the Guru, have implicit faith in him, obey him by acting with restraint and humility and seek bliss in his word. Bhāī Gurdās emphasizes a practical response from the disciple to the grace bestowed upon him by the Guru.

Begins: ੴ॥ ਸ੍ਰੀ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ । ਰਾਗ ਗਉੜੀ ਕੀ ਵਾਰ ।
ਗੁਰਦਾਸ ਭਲੇ ਕੀਤੀ ॥ ਪੀਰੀ ਮੁਰੀਦੀ ॥
ਸਤਿਗੁਰ ਪੁਰਖ ਅੰਗਮਬ ਹੈ ਨਿਰਵੈਰੁ ਨਿਰਾਲਾ ॥

ਜਾਣਹੁ ਧਰਤੀ ਧਰਮ ਕੀ ਸਚੀ ਧ੍ਰਮਸਾਲਾ ||
ਜੈਸਾ ਬੀਜੈ ਸੁ ਲੁਣੈ ਫਲ ਕਰਮ ਸਮਾਲਾ ||
ਜਿਉ ਕਰ ਨਿਰਮਲ ਆਰਸੀ ਜਗੁ ਵੈਖਨਿ ਵਾਲਾ ||
ਜੇਹਾ ਮੁਹੁ ਕਰ ਭਾਲੀਐ ਤੇਹੋ ਵੇਖਾਲਾ ||
ਸੇਵਕ ਦਰਗਾਹਿ ਸੁਰਖਰੂ ਵੇਮੁਖੁ ਮੁਹਿ ਕਾਲਾ ||੧||

Ends: ਹਉ ਅਪਰਾਧੀ ਗੁਨਹਗਾਰ ਹਉ ਮੂਰਖ ਮੰਦਾ ||
ਚੋਰ ਜਾਰੁ ਜੁਆਰ ਹਉ ਪਰਿ ਘਰ ਜੋਹੰਦਾ ||
ਨਿਦੰਕ, ਦੁਸਟ, ਹਰਾਮੁਖੋਰੁ ਠਗੁ ਦੇਸ ਠਗਾਂਦਾ ||
ਕਾਮ ਕਰੋਧ ਮਦਿ ਲੋਭ ਮੋਹੁ ਅਹੰਕਾਰ ਕੰਰਦਾ ||
ਸਿਮਰ ਮੁਰੀਦਾ ਢਾਢੀਆ ਸਤਿਗੁਰ ਬਖਿਸੰਦਾ ||
ਸ੍ਰਾਮ ਧ੍ਰੋਹੀ ਅਕਿਤਿਘਣ ਮੋਹਿ ਕੋਇ ਨ ਰਖੰਦਾ ||
ਵਾਰਿ ਪੂਰਣਿ ਹੋਈ || ਗੁਰਦਾਸ ਭਲੇ ਕੀਤੀ ||
ਭੁਲਿ ਚੂਕਿ ਮਾਫਿ ਕਰਨੀ || ਸੁਭਿਮ ਸਤ ਸਮਤ ||

The *Vār* of Bhāī Gurdās, comprising fifteen folios, is followed by a seven-verse hymn composed by the fifth Guru Arjun Devjī. This hymn is entitled act *'Phanihe Mahalā 5'* In this hymn, the praises of God have been sung and it is declared that with God's grace one can be blessed with all sorts of comforts. Hence, we are advised to have implicit faith in God and the true Guru.

Begins: ਫਨਿਹੇ ਮਹਲਾ ੫||
ਹਥ ਕਲੰਮ ਅੰਗਮ ਮਸਤਕਿ ਲਿਖਾਵਤੀ ।
ਓਰਤਿ ਰਹੇਉ ਸਭ ਸੰਗ ਅਨੂਪ ਰੁਪਾਂਵਤੀ ||

Ends: ਵਾਸਉ ਸੰਗ ਗੁਪਾਲਿੰ ਸਗਲ ਦੁਖਿ ਨਾਸ ਹਰਿ ||
ਹਰਿ ਹਾਂ ਰਿਧ ਸਿਧ ਨਵਨਿਧ ਬਸਹਿ ਜਿਸ ਸਦਾ ਕਰਿ ।

32

ਯੰਤਰ ਤੰਤਰਾਦਿ
Yantra-Tantrādi

MS. Panj. 7711-A; ff 6; (f. 68-63 foliation done in reverse order); size 18.7 x 11.6 cm; badly written; 9 to 11 lines on a page; Gur-mukhī; VS 1940.

This manuscript is a collection of ten *mantras* (devotional invocations) and ten *yantras* (magic diagrams). The efficacy of their recitation is also indicated therein and the number of times these are to be recited or the manner in which these are to be used is also mentioned. These are desired to be recited with a view to pleasing gods and goddesses, getting riches, warding off evil spirits, protecting oneself from black-magic done by others, getting rid of diseases, coming out unharmed in battles, etc. They are anonymous and are still in use today in many parts of Northern India.

Nothing is known about the authors and the copyist of the *mantras* and *yantras* included in the manuscript.

Begins: ੧ਓ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
ਸਤਿਨਾਮ ਕਰਤਾ ਪੁਰਖ ਨਿਰਭਉ ਨਿਰਵੈਰ ਅਕਾਲ ਮੂਰਤ ਅਜੂਨੀ ਸੈਭੰਗ ਗੁਰਪ੍ਰਸਾਦਿ ਜਿਪੁ।
ਆਦਿ ਸਚ ਜੁਗਾਦ ਸੰਚ ॥ ਹੈ ਭੀ ਸਚ ।
ਨਾਨਕ ਹੋਸ ਭੀ ਸਚ ॥
ਹਾਕਣੀ ਡਾਕਣੀ, ਟਾਕਣੀ ਸੰਖਨਿ
ਗੁਰੂ ਨਾਨਕ ਕੇ ਸਬਦ ਸੋ ਬਦਿ ਡਾਰੀ
ਦ੍ਰਿਸ਼੍ਰ ਕਰੇ ਮੁਸ਼੍ਰ ਕਰੇ ਵੈਰ ਕਰੇ ਕਾਲ ਕਰੇ
ਨਜਰ ਕਰੇ ਜਾਦੂ ਕਰੈ ਟੂਣਾ ਕਰੈ ਬਲ ਕਰੇ
ਭੈਰੋ ਕਰੈ ਉਲਟਾ ਵਾਹੂ ਕੇ ਸਿਰ ਪੜੇ
ਜਲੇ ਥਲੇ ਘਟੇ ਆਵ ਘਟੇ ਸ੍ਰੀ
ਨਿਰੰਕਾਰ ਜੀ ਰਛਿਆ ਕਰੈ ਸੂਬ ਸੁਖ ਹੋਵੈ ॥

Ends: ਅਰਬਲਾਇ ਤੁਮਰੀ ਬਹੁਤ ਹੋਇ ਸੱਤ੍ਰੂ ਰਹੈ ਨ ਕੋਇ ॥
ਆਤਮ ਪਦ ਕੋ ਪਾਏ ਕੈ ਸਦਾ ਅਨੰਦੀ ਹੋਇ ॥

੧	੧	੧	੧	੧	੧
੩	੩	੩	੩	੩	੩
੫	੫	੫	੫	੫	੫

ਹਾਕਣੀ ਡਾਕਣੀ ਭੂਰ ਪ੍ਰੇਤ ਦੂਰ ਹੋਏ ॥

33

ਨਾਨਕ ਨਿਰੰਕਾਰ ਗੋਸਟ

Nānak-Nirankār Gosṭ

MS. Panj. 17554; ff. 47; (f. no. 7 to 53); size 17 x 12 cm; 9 lines on a page; Gurmukhī; margin of 2 cm, left on both ends of pages; poor; incomplete; too brittle to touch and largely damaged; early 20th century.

This manuscript lacks a colophon and is undated. It is incomplete and very carelessly written, either omitting vowels (*mātrās*) or adding them unnecessarily. Many words have been mis-spelt. It is also badly damaged and its pages especially f. 7, are torn. Thus the manuscript is largely illegible. However, what can be made out from the work is that it contains a detailed account of a discourse reported to have taken place between God and Guru Nānak on various spiritual topics, especially on service, meditation, divine love, charity and good deeds.

The work is in prose and it appears to be based on a *Janam Sākhī* which describes how one day Guru Nānak did not return after his morning ablutions. Since his clothes were found on the bank of Bein river, the worst was feared. However Guru Nānak did re-appear on the third day. The interval had been a crucial mystic experience. The *Janam Sākhī* describes it in terms of a direct communion with *Nirankār* (God). As the Lord willed, Nānak was escorted to His Presence where he was offered a cup of nectar which he gratefully accepted. God assured Nānak that He was with him and He would bless and exalt him. God further told him that whoever remembered his name (Guru Nānak's) would have His favours. God bestowed upon Guru Nānak the gift of the Divine Name and asked him to go and practise the repetition of His Name, charity, religious ablutions, worship and meditation and teach others to do so. At this, Guru Nānak began tosing God's praises, which pleased God further. Again, God blessed Guru Nānak saying that those having Guru Nānak's grace, would be bestowed with His Grace also. Then God conferred a robe of honour upon Guru Nānak, who made his reappearance on the third day

from the river Bein. The preamble of *Japjī Sāhib* is said to have been recited by Guru Nānak during his *Goṣṭī* with *Nirankār.* The first words that Guru Nānak uttered the following day of his reappearance from the river Bein, were:
"There is no Hindu and there is no Muslim."

Begins: ---------- ਤਿਸ ਕੋ ਦ੍ਰਿਸਟ ਅਵੈਗਾ ॥
ਪੜੇਦੇ ਪੜੇਦੇ ਸਿਮਰਨ ਵਿਚ ਜਾਵੈਗਾ ਸੋ ਇਸ ਰੰਗ ਕੋ ਬਤਾਵੇਗਾ ॥
ਤਾਂ ਬਾਬੇ ਅਰਦਾਸ ਕੀਤੀ । ਜੀ ਸਚੇ ਪਾਤਿਸਾਹੁ ਜੀ । ਨਾਮ ਜੋ ਬਾਲ ਹੈ ਬੁਢ ਹੋਂਦਾ ਨਹੀ ॥
ਸ ਕੋਉ ਤ੍ਰਾ ਗੁਣ ਹੈ ॥ ਨਾਮ ਦਾਨ ਇਸਨਾਨ ॥

Ends: ਪੰਜਵੀ ਜੁਗਤਿ ਪਰੰਨ ਮੁਲ ਹੈ ॥ ਅਸੰਨ ਇਸ ਬੰਧੇ ॥
ਮੁਕਤਿ ਨਿਰਬਾਨਿ ਕਾਰੀ ਹੈ ।
ਪੁਨ ਅਥਿ ਬੇਸਾਖੇ ਕਮਾਵਦੇ ਹੈ । ਜੁਨ ਗਗਨ ਬਿਖਿ ਪ੍ਰਮੇਸਰ ਕੇ ਨਿਮਤਿ ਪਾਣੀ ਪਿਲਾਵੰਦੇ ਹੈਨ ॥
ਨਿਰਬਾਨ ਕਲ ਚਲੇ ਦੀ ਹੈਨ ॥ ਉਹ ਭੀ ਸੋਭ ਪ੍ਰਗਾਸੁ ਹੈ। ਨਾਮ ਉਸੇ ਵਿਚ ਭੀ ਨਹੀਂ ॥

The manuscript is reported to have been donated to the Vrindaban Research Institute by Śrī. Shyam Sunder Brajwasi, Chhipiwali Gali, Vrindaban.

34

ਭਗਵਤ ਗੀਤਾ ਮਹਾਤਮ ਸਹਿਤ
Bhagavadgītā Mahātam Sahita

MS. Panj. 3935-A; ff 325; (f. no. 3 to 327); size 16.4 x 13 cm; 10 to 11 lines on a page; Gurmukhī; paper hand-made; black ink used not so bright; headings in red ink; clearly written in more than one hand; 3 marginal lines on both ends of the paper; incomplete to the extent that first 2 ff. are missing; without any binding; without any colophon; VS 1864.

An anonymous translation of the *Bhagavadgītā,* in verse, in various metres viz. *dohirā, śloka, paurī* and *caupāī.* The verses are numbered chapter-wise. In between, the translator, occasionally, expresses his own views. The chapter-wise efficacy described in the manuscript is in prose and is based on *Padma Purāṇa* though it is not indicated in the manuscript. The title of each chapter at its end and also the headings have been indicated beautifully in red ink.

The *Bhagavadgītā* is the Song Divine consisting of eighteen chapters. It is in the form of a dialogue between Śrī Kṛṣṇa and Arjuna on various topics viz. *yoga* of knowledge, action, self-control, knowledge of *Nirguṇa Brahman* and of Manifest Divinity, Indestructible Brahmā, sovereign science and sovereign secret, divine glories, vision of the Universal Form, devotion, discrimination between the field and the knower of the field, classification of the three *guṇas*; Supreme Person, discrimination between divine and demonical properties, classification of the threefold faith and liberation through the path of knowledge and self-surrender.

The *Bhagavadgītā* is said to be the essence of all the *Upaniṣads* as it is spoken directly by Śrī Kṛṣṇa. The main theme of the *Gītā* is that one should surrender one's intellect at the feet of Lord Kṛṣṇa, the Absolute Divinity, and remember Him always with faith and devotion because He is the Supreme God of all gods and is the source and abode of absolute truth, *Nirguṇa Brahman* and also deliverer of salvation. Besides, He is the master of *Māyā*, the material power and is thus the destination of all *yogīs* and *jñānīs.* So, the *Bhagavadgītā* emphasizes that if one desires to get out of the material cycle and enter into the Divine Kingdom of absolute happiness, one must surrender to Śrī Kṛṣṇa.

Lord Kṛṣṇa Himself describes the glory of the *Bhagavadgītā* in verses 67 to 78 of its eighteenth chapter.

The manuscript is reported to have been donated to the Vrindaban Research Institute by a Punjabi saint.

Begins: ਦੋਹਰਾ ॥ ਰਾਜੇ ਐਸੇ ਭਾਖਿਓ ਸੁਨ ਹੋ ਸੰਜੇ ਮੀਤਾ ॥
ਮੇਰੇ ਸੁਤ ਅਰੁ ਪਾਂਡੂ ਕੇ ਤਿਨ ਅਬ ਕਿਆ ਕਛੁ ਕੀਤਾ ॥੨੧॥
ਚੋਪਈ ॥
ਸੰਜੈ ਆਖੈ ਰਾਜੈ ਮਾਹਿ ॥ ਕਉਤਕ ਜੁਧ ਕਹੋ ਅਬਤਾਹਿ ॥
ਸੈਨਾ ਦੋਊ ਦਲ ਕੀ·ਆਹਿ ॥
ਅਬ ਜੋ ਨੀਕੀ ਕਹੋ ਪ੍ਰਗਟਾਇ ॥੨੨॥

Ends: ਏਹ ਗੀਤਾ ਸਮਸਤ ਜੀਵੋਂ ਕੇ ਕਲਿਆਣ ਕਰਣੇ ਵਾਸਤੇ ਪ੍ਰਗਟ ਕਰੀ ਹੈ।
ਇਹ ਗੀਤਾ ਮਹਾਤੁਮ ਸੋ ਕਹਾ ਜੋ ਗੀਤਾ ਪਾਠ ਕਰੇ ਭਾਵੇਂ ਸੁਣੇ ਤੋ ਅਵਸ
ਕਰਿ ਇਨ ਜੀਵੋਂ ਕਾ ਕਲਿਆਣ ਹੋਤਾ ਹੈ॥
ਇਤ ਸ੍ਰੀ ਗੀਤਾ ਮਹਾਤਮੇ ਸ੍ਰੀ ਲਛਮੀ ਨਾਰਾਇਣ ॥

35

ਰਾਮਾਇਣ

Rāmāyaṇa

MS. Panj. 3935-B; ff. 45 (No. 329 to 373); size 16.4 x 13 cm.; 10 lines on a page; Gurmukhī; paper hand-made; condition poor; some pages have started tearing off; written in black ink; quite clear and legible; 3 marginal lines on both ends of the page; complete; without any binding; VS 1864.

A devotional work in verse by *Canda*, a well-known poet. It is an account of the story of Rāma in only 156 verses. On many occasions in the work, the poet says that it is better to be brief. Various metres, viz. *dohīrā, kavita, soṛthā* and *savayyā*, have been used in the work. The language is a mixture of Braj and Panjabi with abundant use of Persian words.

The manuscript is reported to have been donated to Vrindaban Research Institute by a Punjabi saint:

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ
ਸ੍ਰੀ ਗਨੇਸਾਯ ਨਮ : ਅਥ ਰਾਮਾਇਣ ॥ ਚੰਦ ਕ੍ਰਿਤ ॥
ਦੋਹਰਾ ॥ ਗੁਰ ਗਨੇਸ ਅਰ ਗੋਰ ਜਾਂ ਸੁਸਰੇ ਹੋਇ ਅਨੰਦ ॥
ਕਛੁਕ ਹਕੀਕਤ ਰਾਮ ਕੀ ਅਰਜ ਕਰਤ ਹੈ ਚੰਦ ।.੧॥
ਆਦਿ ਅਨਾਦਿ ਜੁਗਾਦਿ ਹੈ ਜਾਹਿ ਜਪੈ ਸਭ ਕੋਇ ॥
ਰਾਮ ਚਲਿਤ ਅਦਬੁਦ ਕਥਾ ਸੁਨੈ ਪੁਨਿ ਛਲ ਹੋਇ ॥੨॥
ਆਦਿ ਪੁਰਸ ਪਰਮਾਤਮਾ ਨਿਰਾਕਾਰ ਹੈ ਸੋਇ ॥
ਭਗਤਿ ਹੇਸ ਸੁਰਗੁਣ ਭਏ ਰਾਮ ਕਹਤ ਸਭ ਕੋਇ ॥੩॥

Ends: ਪਾਰਸ ਨ ਚਾਹੋ ਪਰ ਜੀਤਿ ਕੋਨ ਧਾਂਊ ਕਰੋ ਹੋ
ਭਾਤਿ ਮੈ ਅਪਨੇ ਜੀਉ ਸੁਭਾਵ ਕੀ ॥
ਚਾਹੋ ਨ ਰਮਾਇਨੁ ਕੋ ਜੋੜਾ ਪੇ ਤੈ ਸੋਨਾ ਹੋਤੁ ਚਾਹਤਾ ਨ ਤਮਾਨੇਕ ਆਨਿ
ਕੇ ਸਹਾਇ ਕੀ .॥

ਚਾਹੋ ਨ ਕਮੇਰ ਕੋ ਸੁਮੇਰ ਸੋਨਾ ਦਾਨ ਦੇਤ
ਕਾਮਨਾ ਨਾ ਕਰੋ ਕਾਮੁਧੇਨ ਕੇ ਉਪਾਵ ਕੀ ॥
ਜਾਚ ਭੇ ਕੇ ਕਾਜੇ ਹਾਥਿ ਉਡਤਾ ਹੈ ਸਕਲ
ਦਿਸਾ ਚੰਦ ਨਿਜ ਚਾਹਤਾ ਕ੍ਰਿਪਾ ਗੁਪਾਲ ਲਾਲ ਕੀ ॥੧੫੬॥
ਸੰਪੂਰਨਿ ਰਾਮਾਇਨ ॥

36

ਭਗਵਤ ਗੀਤਾ ਮਹਾਤਮ ਸਹਿਤ
Bhagavadgītā Mahātam Sahita

MS Panj. 3936; ff. 310 (ff. no. 2 to 312; one folio without foliation after f. no. 166 and ff. no. 1, 298 and 305 missing); size 27.9 x 10.7 cm; 8 lines on a page; Gurmukhī; paper hand-made and of fine quality; poor quality black ink used; large and clear handwriting; 2 marginal red lines on both ends of the page; incomplete; VS 1920.

This work by Kishor Dās is a prose version of the *Bhagavadgītā*. It is similar in nature to No. 34. The work is based on the *Padma Purāṇa* and this fact is mentioned in the manuscript itself. The language is typical Panjabi and is quite intelligible. The headings are in red. However many words are written with non-standard spelling.

Begins: ਅਗੀਕਾਰ ਕੀਓ ਪ੍ਰਭ ਪੂਰਨ ਪੁਰਖ ਪੁਰਾਨ ।
ਕਿਸ਼ੋਰ ਦਾਸ ਕੋ ਕ੍ਰਿਸਨ ਜੀ ਪ੍ਰਭ ਗੀਤਾ ਕੀਨੀ ਦਾਨ ।
ਨਿਮਸਕਾਰ ਕਰਿ ਕ੍ਰਿਸਨ ਕੋ ਪੰਕਜਾਦ ਪੁਨੀਤਾ ।
ਹਰਿ ਸੰਤਨ ਕੋ ਪ੍ਰੇਮ ਕਰ ਗੀਤਾ ਕਹੀ ਓਮੀਤਾ ॥
ੴ ਸਤਿਗੁਰੂ ਪ੍ਰਸਾਦਿ ॥
ਜਬ ਕੈਰਵ ਅਰ ਪਾਂਡਵ ਮਹਾਂ ਭਾਰਤ ਕੇ ਜੁਧ ਕੋ ਚਲੇ ਤਬ ਰਾਜੇ ਧਿਤਰਾਸਟਰ
ਕਹਾ । ਕੇਹ ਉ ਭੀ ਜੁਧ ਕੇ ਕੌਤਕ ਦੇਖਣ ਕੋ ਚਲੇ ਹੋ ।

Ends: ਇਹ ਗੀਤਾ ਤਾ ਸਮ ਸਭ ਜੀਵੋਂ ਕੇ
ਕਲਿਆਣ ਕੇ ਵਾਸਤੇ ਪ੍ਰਗਟਿ ਕਰੀ ਹੈ ।
ਇਸ ਕਾ ਮਹਾਤਮ ਸ਼ੁਝੈ ਕਰਾ ਹੈ ।
ਜੋ ਕੋਈ ਪਾਠ ਕਰੈ ਅਥਵਾ ਸੁਣੈ ॥
ਸੋ ਅਵਸ ਕਰ ਤਿਨ ਜੀਵੋਂ ਕੀ ਕਲਿਆਣ ਹੋਤੀ ਹੈ ॥
ਇਤ ਸ੍ਰੀ ਪਦਮ ਪੁਰਾਣੇ ਸਤੀ ਈਸਰ ਸੰਬਾਦੇ ਉਤ੍ਰ ਖੰਡੇ ਗੀਤਾ ਮਹਾਤਮ
ਨੇ ਅਸਟਦਸੋ ਧਿਆਇ ॥ ਗੀਤਾ ਮਹਾਤਮ ਸਹਿਤ ਸੰਪੂਰਨ ਹੋਈ ॥ ਸ੍ਰੀ

ਕ੍ਰਿਸਨ ਭਗਵਾਨ ਜੀ ਕੋ ਅਰਪਣੀ ।
ਰਾਮ ਕ੍ਰਿਸਨ । ਸ੍ਰੀ ਰਾਮ ਕ੍ਰਿਸਨ ਸ੍ਰੀ ਰਾਮ ਕ੍ਰਿਸਨ

Author : Kishor Dās (Second line on f. 2 indicates this) The colophon (f. 312) gives the date of the completion of the copying of the manuscript (AD 1863).

ਸੰਮਤ ਉਨੀਸੈ ਵੀਹ 1920 ਮਿਤੀ ਚੇੜ੍ਰੋ ਦਿਨੇ ਦੂਸਰੀ ।। ਵਾਰ ਸੁਕ੍ਰ । ਥਿਤ ਚਤ੍ਰਥੀ ਸੁਕਲਾਪਖ । ਭੁਲ ਚੂਕ ਬਖਸਣੀ । ਸਦਕਾ ਵਾਹੁਗੁਰੂ ਜੀ ਕਾ ।।

37

ਦਵਾਦਸ ਮਹਾਂਵਾਕ
Dvādasa Mahāvāka

MS. Panj. 7708-A; ff. 53; size 15.5 x 24.2 cm; 18 to 22 lines on a page; Gurmukhī; beautifully and clearly written in more than one hand; incomplete; 2 blank leaves at the beginning of the text; foliation in another hand and irregular to the extent that f. 22 should precede f. 21; lacks a colophon; undated; 19th century.

The manuscript is a collection of the following items in verse :

1. *Advaita Prakāśa*	(ff. 1-9a)
2. *Vicāra Sarovar*	(ff. 9b-14a)
3. *Agam Sarovar*	(ff. 14b-16a)
4. *Duhere Valī Rām Kē*	(ff. 16b-22)
5. *Bibek Kalī*	(ff. 23-26)
6. *Agyān Bodhanī*	(ff. 27-53)

Besides the above, two *ślokas* (on f. 26b) by Kānī Dās are inserted between *Bibek Kalī* and *Agyān Bodhanī.* The first five items are by Sant Valī Rām and the last, viz. *Agyān Bodhanī,* by Dayal Anemī.

Sant Valī Rām was a contemporary of Shah Jahan and a friend of Dara Shikoh. After coming in contact with Mulla Badkhashi, a renowned saint, Valī Rām quit the high position held by him in the Mughal Court. The saint-poet was well-versed in Persian, Panjabi and Hindi. He was a great scholar of Indian Philosophy and was influenced both by *Vedānta* and Sufism. Besides, he was a devout Sikh. Fifteen of his works, including the five above, edited by Dr. Ram Singh Saini, have been brought out by Panjabi University, Patiala, in a book entitled *Valī Rām Racanāvalī.*

In one of his compositions, the saint-poet has himself said that he is narrating only that which is written in *Vedas* and *Śāstras.*

Advaita Vedānta is a *Śāstra* based on the teachings of the *Upaniṣads* which are the highest reaches of the *Vedas.*

The different sentences have to be strung together in a thread and interpreted to arrive at the purport of the entire text. Sometimes the gist of the text is given in a key sentence which is known as *Mahāvākya* (maxims) in *Vedānta.* The *Upaniṣads* contain many *Mahāvākyas* which signify their central teachings. Twelve of such *Mahāvākyas* are described in the collection, hence its title.

Below are the important *Mahāvākyas* dealt with in the manuscript:

1. *aham brahmāsmi (*I am *Brahman);*
2. *ayamātmā brahma* (This *ātman* is *Brahman*);
3. *tattvamasi* (That art thou);
4. *oṃ tat sat* (*Brahman* is alone true);
5. *prajñānam brahma* (*Brahman* is of the nature of wisdom);
6. *brahmavid brahmaiva bhavati* (The knower of *Brahman* becomes *Brahman*).

In addition, the saint-poet Valī Rām in his compositions forming part of the manuscript, has very clearly brought home to us the following truths:

1. The Supreme Ultimate Reality is *Brahman.* It is of the nature of Reality or Truth, consciousness and Bliss, (*Sat Cit Ānanda*) which are absolute, that is not contingent on anything else.

2. *Nirguṇa Brahman* which is the metaphysical principle of the Universe, has no form and no parts; it does not act but it is the ultimate substance of the universe, shorn of all kinds of distinctions. But this *Nirguṇa Brahman* in the folds of *māyā* becomes *Saguṇa Brahman* or *Īśvara.* This *Īsvara* is the Creator, Preserver and Destroyer of the world. The *Saguṇa Brahman* is real and final at the *vyāvahārika* (practical or mundane) level, as real as the *Nirguṇa Brahman* is at the *pāramārthika* (ultra mundane) level.

3. *Brahman* is the only reality; the universe is not real. The existence of the Universe and of man is not denied but their reality is. The real will not disappear and the unreal cannot appear. The world and its objects therefore are forms in which *Brahman,* the Supreme Reality, appears. Though they appear and because they appear, the objects are not said to be real.

4. *Māyā* is the activating agency making for the appearance of *Brahman* as the world. The dynamics of *Māyā* continue to function, but upon the dawn of *Brahmajñāna* with the grace of a competent Guru, the plurality consciousness disappears leading to the cognition of the One Absolute Reality.

5. A man's body is not his self. Anything which is referred to as 'my' cannot be 'I'. Hence the real 'I' of every man, his true self which is called the *ātman,* is not any of these things associated with him and which he calls 'my'. The true self of a man, can be apprehended only when a man looks into himself, freed

from all external diversions and enticements.

6. *Jīvātman* is identical with the *Paramātman* or *Brahman.* It is not literal identity but identity in essence. The relationship between *Jīvātman* and *Paramātman* has been compared with that between a drop of water and the ocean.

7. *Jñāna* is the sole means to liberation from *Saṃsāra.* With the attainment of *jñāna* by grace of a competent Guru, the transition will be effected from *tattvamasi* (that thou art) to *ahambrahmasmi* (I am *Brahman*), from precept to concept. That is what *brahmavid brahmaiva bhavati* (the knower of *Brahman* becomes *Brahman*) means.

8. Good deeds, remembrance of God in the company of saintly persons, relying on the word of the Guru and soliciting his grace, are emphasised. According to the saint-poet, an obedient wife contributes a lot towards the welfare and happiness of a family whereas a disobedient one is sure to ruin her family.

To sum up, the saint-poet has successfully explained in simple and intelligible language, the essence of the whole *Vedānta* philosophy which teaches the greatest truth of all, viz. abstract unity in the foundation of *Gyān (jñāna)* yoga.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥
ਅਥ ਦੁਆਦਸ ਮਹਾਂ ਵਾਕ ਲਿਖੰਤੇ ॥
ਨਮੋ ਨਮੋ ਨਿਜ ਆਪ ਪ੍ਰਕਾਸੀ ॥
ਪੂਜਕ ਪੂਜ ਨਿਰੰਤਰਿ ਬਾਸੀ ॥
ਆਪੇ ਪੂਜਕ ਪੂਜ ਅਰ ਪੂਜਾ ॥
ਕਹਿਓ ਨ ਜਾਇ ਏਕ ਅਰੁ ਦੂਜਾ

Ends: ਪ੍ਰਿਥੀ ਅਕਾਸ ਅਗਨਿ ਪਵਨ ਅਰ ਪਾਨੀ ਪੰਚ ਤਤ ਗ੍ਰਿਹਿਵਾਸਾ।
ਕਿਨ ਜਿਨ ਹੂੰ ਯਹ ਬਿਧਿ ਜਾਂਨੀ ਤਾਂਕ ਸੁਨ ਸਮਾਧੀ ਵਾਸਾ॥
ਸਲੋਕ ॥ ਕਹੇ ਭੀ ਕਾਂਨ ਸੁਣੇ ਭੀ ਕਾਂਨ ਕਾਂਨ ਆਤਮ ਡੇਉ।
ਕਾਂਨ ਕਾਂਨ ਸਿਉ ਰਲਿ ਮਿਲਆ ਕਾਂਨ ਕਾਂਨ ਕੀ ਸੇਉ ॥੧॥
ਚਲਰੇ ਮੰਨੂਆ ਤ੍ਰਿਕਟੀ ਕੇ ਮਹਿਲ ਮੋ ਜਹਾਂ ਬਾਜੇ ਅੰਨਹਦ ਬਾਨੀ ॥
ਤਲਕਤੀ ਜੋਤਿ ਊਹਾ ਤੇਲ ਬਾਟੀ ਬਿਨ ਕੋਤੀਨ ਸੁਰਾਨੋ ਧਰਤ ਧਿਆਨੀ ॥
ਗੰਗਨ ਕੀ ਗੁਫਾ ਮੋ-ਪੈਠਿ ਕੇ ਦਰਸਿਆ ਕਹਤੇ ਹੇ ਕਾਂਨਿ ਦਾਸ ਏਹ
ਮਿਲੇ ਕੀ ਨਿਸਾਨੀ ॥੨॥

Agyān Bodhanī by Dayāl Anemī, consists of 419 verses (*caupāīs*) but is still incomplete. Its subject-matter to some extent is similar in nature to that of *Advaita Prakāśa* by Valī Rām. However this composition is a rather exhaustive work on *yoga*, covering all the four methods viz. *Karmayoga* (devotional action), *Bhaktiyoga* (divine devotion), *Jñānayoga* (philosophy or wisdom of transcending nature) and *Rājayoga* (psychic control). "Self is all and nothing else exists", the whole secret of *yoga*, has been clearly brought out in the work. Besides, the poet tells us that when a man mentally detaches himself from virtue and vice, pleasure and pain, when he is not perturbed by anything in life — such as victory or defeat, desires or doubts, etc. — he is said to have successfully renounced life and thus becomes fit to practise *Rājayoga*. However this can be done only with the grace of a competent Guru. The threefold truth of *Advaita Vedānta* — "*Brahman* is the final truth, the world is not real and the *jīva* (soul) is *Brahman* only, not different from it" has been explained clearly. Besides, *māyā, avidyā, brahmajñānī* and other terms often used in *Advaita Vedānta*, have been explained. The poet, through this composition also teaches us the way of attaining *jīvanmukti* (liberation during one's life).

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥
ਅਥਿ ਅਗਿਆਨ ਬੋਧਨੀ ਭਾਖਾ ਦਯਾਲ ਅਨੇਮੀ ਕ੍ਰਿਤ ਲਿਖਤੇ ॥ ਚੋਪਈ
॥ ਬ੍ਰਹਮ ਅਨੰਤ ਰੂਪ ਜੋਹਈਐ ॥
ਸਤ ਚਿਤ ਆਨੰਦ ਤਾਕੋ ਕਹੀਐ ॥
ਸ੍ਰਬ ਬੁਧਿ ਬ੍ਰਿਤ ਸਾਛੀ ਭਾਸ ॥
ਨਮੋ ਬੇਦਾਂਤ ਬੇਦ ਸੁਪ੍ਰਕਾਸ ॥੧॥
ਦੋ ਜਿਹ ਆਤਮ ਅਗਿਆਨ ਕਹਿ ਭਾਸਤ ਹੈ ਜਗ ਆਨ ॥
ਜਿਹ ਜਾਨੇ ਨਹੀਂ ਪਾਈਐ ਪ੍ਰਣਵੋ ਪਦ ਨ੍ਰਿਬਾਨ ॥੨॥

Ends: ਏਕ ਅਗਿਆਨ ਏਕ ਹੈ ਗਯਾਨ ॥
ਏਕ ਜੀਵ ਬਾਦੀਯਿਉ ਮਾਨ ॥
ਏਕ ਉਪਾਧ ਏਕ ਚੈਤਨ ॥
ਭੇਦ ਓਪਾਧ ਜਾਨ ਨਹੀ ਅੰਨ ॥੪੧੮॥
ਨਹੀ ਉਪਾਧਕ ਵਾਸਤ੍ਰ ਭੇਦ ॥
ਏਕ ਜੀਵ ਸਭ ਮਾਹਿ ਅਭੇਦ ॥
ਵਹੀ ਈਸ ਕੂਟਸਥ ਬ੍ਰੈਂਹਮ ਸੁਨਿ ॥
ਏਕ ਚੈਤੰਨ ਚਾਰ ਨਾਮ ਪੁਨਿ ॥੪੧੯॥

ff. 54 to 65 are missing.

38

ਖਟੁ ਸਾਸਤ੍ਰ

Khaṭu Śāstra

MS. Panj. 7708-B; ff.1 (f. No. 69); size 15.5 x 24.2 cm; 18-19 lines on a page; Gurmukhī; clearly and beautifully written; incomplete; undated and without a colophon; 19th century.

As its title implies, the manuscript consisting of one folio only, deals with six *Darśana Śāstras*. Its author is Sant Valī Rām. The complete work as included in the *Valī Rām Racanāvalī,* published by Panjabi University, Patiala (Punjab), consists of seven verses, each containing ten lines. However the manuscript contains only four verses and six lines of the fifth verse and hence it is incomplete to that extent.

In the manuscript only four *Darśanas,* viz. *Vedānta, Vaiśeṣika* corresponding to *Nyāya, Sāṅkhya,* dealing with *prakṛti puruṣa* and *Pūrva-mīmāṁsā* dealing with ritual actions, have been described briefly.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥
ਅਥਿ ਖਟ ਸਾਸਤ੍ਰ ਲਿਖਤੇ ॥
ਆਤਮ ਕੋ ਕੀਜੈ ਪ੍ਰਣਾਮ ॥ ਜਾਕੀ ਮਹਿਮਾ ਚਿਦ ਘਨਰਾਮ ॥
ਚਾਰ ਬੇਦ ਖਟ ਸਾਸਤ੍ਰਿ ਭਏ ॥ ਅਪਨੀ ਮਹਿਮਾ ਮੈ ਨਿਰਮਏ ॥

Ends: ਕਰਮ ਜੋਗ ਸਾਧਨ ਕੋ ਦੇਹਿ ॥
ਅਨਿਤ ਛਿਨ ਭੰਗੀ ਖੇਹ ॥
ਨਿਤ ਅਨਿਤ ਬਿਬੇਕ ਬਿਚਾਰੋ ॥
ਰਾਖੋ ਨਿਤ ਅਨਿਤ ਬਿਸਾਰੋ ॥ ਉਲਟਿਐ ॥..........

39

ਬਿਵੇਕ ਸੰਗ੍ਰਹਿ
Bivek Saṅgrah

MS. Panj. 7711-B; ff-62; 18.7 x 11.6 cm. size; 9 lines on a page; Gurmukhī; fair; complete; clearly and beautifully written; good black ink used; dated 11 Phagun badī; VS 1961; (Mic.)

This work is a religious discourse in prose by Svāmī Surjan Dev Ajāti. It is in the form of a dialogue between a disciple and his Guru. The disciple seeks knowledge on the various aspects of *Bivek* and in reply the Guru elucidates the fundamental tenets of *yoga* and *Advaita*. Further, the answers given by the Guru are supported with examples and by quotations mostly from hymns included in the *Ādi Granth*.

The work is divided into four chapters. The first chapter consisting of 42 folios is the longest whereas the remaining three chapters are shorter, with only 3, 7 and 12 folios respectively. In brief the following basic points emerge out of the discourse contained in the work:

1. There are three ways of Divine attainment : *Karma* (Action); *Upāsanā* (devotion) and *Jñāna* (knowledge).

2. *Brahman*, the Supreme Ultimate Reality, is of the nature of Truth, Wisdom and Bliss.

3. *Ātman* (soul) residing in a man is coterminous with the Supreme Reality. Being the consciousness or *cit*, which makes knowledge possible, it is all-pervasive. It abides forever; it is *sat*, pure existence in its primary nature; unassociated with material objects which are the cause of passing pleasures and pain. So it is pure existence, pure intelligence and pure bliss. We are advised to aim at subjugating sense-organs and identifying ourselves with *sat-cit-ānanda*.

4. *Jivātman* is non-different from the *Paramātman*. Each one of us is and has ever been *Brahman*.

5. *Māyā* is the activating agency causing the appearance of the Supreme

Reality in the Universe. However it ceases to function as such for the *jñānī*, the enlightened man.

6. Importance of "So-hang" (*soahaṃ*) as divine Name, divine devotion and implicit-faith, have been stressed. Ideal relations between Guru and his disciple have also been outlined.

7. The universe as well as human beings have been created out of ether, air, fire, water and earth.

8. Significance of *Prakṛti* (nature), *Puruṣa* (the self of man), *Mahat* (cosmic Intelligence), *Ahaṃkāra* (ego), five *Tanmātras* (subtle matter) *Indriyas* (senses) five organs of action, the five organs of knowledge, and *Man* (mind), the five elements and the three *guṇas* (qualities) viz. *Sat, Raj* and *Tam* which are found in the whole universe as in man, have been described.

9. One can get a glimpse of the Absolute if one discards *māyā* and tries to see the reality that man and God are one.

10. Besides, the composition contains detailed discussion on *Man* (mind), *citta* (the mind-stuff) and its *Vṛttis* (dispositions), *Buddhi* (discriminative faculty), the various sheaths of the soul and states of consciousness viz. waking *(jāgrati)*, dream (*svapna*), dreamless sleep (*suṣupti*) and the bliss of *Samādhi (Turiya)*.

11. In the *Turiya* state, a person is awake to *Brahman*, lives in *Brahman*, as *Brahman* but having no world-consciousness and in such a state, he enjoys a bliss beyond description. Such a person is said to have achieved *jīvanmukti* or liberation during his life and is loath to come back to world-consciousness.

Begins: ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥
ਅਥ ਬਿਵੇਕ ਸੁਆਮੀ ਸੁਰਜਨ ਦੇਵ ਅਜਾਤੀ ਕ੍ਰਿਤ ਲਿਖ਼ਯਤੇ॥
ਪ੍ਰਿਥਮ ਚਾਰ ਪ੍ਰਕਾਰ ਕਾ ਪੁਰਸ ਹੈ ਜਗਤ ਬਿਖੈ ਮੁਕਤ ਮੁਮੁਖ਼ੂ ਬਿਖਈ
ਪਾਮਰ । ਚਾਰ ਬੈਦ ਹੈਂ ਸ੍ਰਾਮ ਬੇਦ, ਜੁਜਰ ਬੇਦ, ਰਿਗ ਬੇਦ, ਅਥਰਬਣ
ਬੇਦ ਸਾਸਤ੍ਰ ਸਭੀ ਤ੍ਰੇ ਕਾਂਡ ਹੈ ਕਰਮ ਉਪਾਸਨਾ ਗਿਆਨ । ਮੁਕਤ ਪਰ
ਕੋਈ ਕਾਂਡ ਨਹੀ ।

Ends: ਤਤ ਗਿਆਨ ਮਨੋ ਨਾਮ ਬਾਛਾ ਖੈਰਾਤ ਯੇਹ ।
ਸੁਰਜਨ ਜਥਾ ਜੋ ਅਨਭਵ ਜੀਵਨ ਮੁਕਤ ਸੋ ਦੇਹਿ ॥
ਇਤਿ ਸ੍ਰੀ ਸਾਰ ਪ੍ਰੀਖ਼ਯਾ ਸੁਰਜਨ ਦੇਵ ਅਜਾਤਹ ॥
ਬਿਵੇਕ ਸੰਗ੍ਰੇਹ ਗ੍ਰੰਥ ਜੀਵਨ ਮੁਕਤ ਪਦ ਬਰਨੰਨ ਇਤੀ ਚਤੁਰਥੇ ਕਾਂਡਿਹ
ਸੰਪੂਰਨੰ ॥
ਸੰਮਤ ੧੯੬੧ ਫਾਗਨ ਬਦੀ ੧੧ । ਸੰਪੂਰਣੰ ॥

The colophon (f. no. 61) gives the name of the author, Surjan Dev Ajātī and the date 11 Phagun badi VS 1961 (AD 1904).

> ਇਤੀ ਸ੍ਰੀ ਸਾਰ ਪ੍ਰੀਖਜਾ ਸੁਰਜਨ ਦੇਵ ਅਜਾਤਹ ॥ ਗ੍ਰੰਥ ਸੰਪੂਰਨੰ : ਸੰਮਤ
> 1961 ਫਾਗਨ ਬਦੀ ੧੧। ਸੰਪੂਰਣ ॥

Copyist : Sant Kisan Dās.

At the end of the work, a note written by Sant Prem Dās indicates that the manuscript was copied by Sant Kisan Dās, resident of village Fatehgarh Jatwar, Thana and Tehsil Naraingarh, District Ambala.

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ਬੈਦਯ ਮਨੋਤਸ੍ਵ
Baidya Manotasv

MS. Panj. 10698; ff. 100; size 16 x 10.3 cm; 6 lines on a page; Gurmukhī; fair; complete; very beautifully and clearly written; paper and ink of good quality used; dated 7 Chaitra VS 1890 (SS 1755).

This is a work on Āyurvedic medicine by Nain Sukh son of Vaid Keshav Dās. It is in verse, consisting of *caupāīs, dohirās* and *soṛthās*, written mostly in Braj. It was composed in VS 1649 (CE 1592) in the town of Sirhind. It is divided into seven chapters, with a total of 372 verses. Each chapter deals with a number of diseases/ailments and suitable prescriptions for them. The symptoms of the various ailments, quantities of herbs required for each preparation, how different pills, syrups and ointments are to be prepared, how, when and for how long these are to be taken or used, is very briefly, but clearly described in the work. The main text (ff. 1 to 88a) is followed by four formulae for laxative preparations (ff. 88b-90a). Thereafter appears a complete index (ff. 90b-93) of diseases or ailments and their cures with references to the folio numbers. The remainder of the manuscript (ff. 94 to 100) contains further formulae for ten important selected preparations.

The manuscript is beautifully and clearly written. The title of each verse, indicates the diseases and the cure to which it relates and this is written in red ink. Red ink has been used to indicate the end of each chapter.

Begins: ੧ਓ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ।
ਅਥ ਮਨਤਸ੍ਵ ਲਿਖਤੰ ਭਾਖਾ ਕ੍ਰਿਤ ਨੈਨ ਸੁਖ ॥
ਦੋਹਰਾ ॥ ਸਿਵ ਸੁਤ ਪਦ ਪਣਵੋ ਸਦਾ ਰਿਧ ਸਿਧ ਨਿਤ ਦੇਇ॥
ਕੁਮਤਿ ਬਿਨਾਸਨ ਸੁਮਤ ਕਰ ਮੰਗਲ ਮਦਤ ਕਰੇਇ ॥੧॥
ਅਲਖ ਮੂਰਤ ਅਲਖ ਗਤਿ ਕਿਨਹੂੰ ਨ ਪਾਯੋ ਪਾਰ ।

ਜੋਰ ਜੁਗਲ ਕਰ ਕਬਿ ਕਹੈ ਦੇਹ ਦੇਵ ਮਤਿਸਾਰ ॥੨॥
ਆਯੁਰਬੇਦ ਸਬ ਮਥਨ ਕਰ ਰਚਯੋ ਜੋ ਭਾਖਾਆਨ ॥
ਅਰਥ ਦਿਖਾਯੋ ਪ੍ਰਗਟ ਕਰ ਔਖਦ ਰੋਗ ਨਿਦਾਨ ॥੩॥

Ends: ਮਾਤ੍ਰਾ ਅਛਰ ਛੰਦ ਪੁਨਿ ਕਹਯੋ ਅਲਿਪ ਮਤਿ ਸੋਯ ॥
ਗੁਣ ਜਨ ਸਬੈ ਸਵਾਰਹੀ ਹੀਨ ਜਗਕਛੁ ਹੋਯ ॥੫੪॥
ਕੀਯੋ ਪ੍ਰਗਟ ਦਧ ਮਥਯ ਕੈ ਔਖਦਿ ਰੋਗ ਨਿਦਾਨ ॥
ਸਕਲ ਸੁਧਾ ਸਮ ਗ੍ਰੰਥ ਯਹ ਕਰਯੋ ਸਮਾਪਤਿ ਆਨ ॥੫੫॥

The Colophon (ff. 88a) gives the name of the poet, Nain Sukh son of Vaid Keshav Dās and the date of copying according to both, the Samvat Vikramī and the Saka Era as the auspicious day of Thursday, 7th of Bright Fortnight, Chaitra VS 1890 (SS 1755):

ਇਤੀ ਸ੍ਰੀ ਬੈਦਯ ਮਨੋਤਸ੍ਰ ਭਾਖਾ ਕੇਸ੍ਰਦਾਸ ਸਧ ਸੁਤ ਨੈਨ ਸੁਖ ਬਿਰਚਤੇ
ਬੈਦਯ ਮਨੋਤਸਵ ਭਾਖਾ ਸਪਤਮ ਸਮੁਦੇਸ ॥੭॥
ਸੰਬਤ ੧੮੯੦ ਸ੍ਰੀ ਸਾਕੇ ਸਾਲ ਬਾਹਨ ੧੭੫੫ ਮਾਸਾ ਨਾਮਾ ਸੋਤਮੇ ਮਾਸੇ
ਚੈਤ੍ਰ ਮਾਸੇ ਸੁਕਲ ਪਛੇ ਸੁਭ ਤਿਥ ਉਸਪਤੰਮ ਯਾਂ ਗੁਰਬਾਸ੍ਰਇਦੰ । ਲਿਖਤੰ
ਧਰਮ ॥

Index of Titles

The references are to the numbers under which the manuscripts are described.

A. HYMNS FROM SIKH SCRIPTURES

A. I. Selected Hymns from the *Ādī Granth*:

Anand 11
Āsā Kī Vār (2) 5&15
Bāvan Akharī (2) 3& 12
Bilāvalu Mahalā I Thitī 14 (2)
Dakhanī Oankār 9
Japjī 6
Kīrtan Sohilā (2) 2&8
Rahirās (2) 1&7
Sidh Goṣṭi 10
Sukhmanī Sāhib(2) 4 & 13
Thitī Gaurī Mahalā 5 14(1)

A. II. Selected Hymns from *Daśam Granth*:

Akāl Ustat (2) 16(3) & 20 (2)
Bacitra Nāṭak 20(3)
Bacitra Nāṭak — Kalkī Avatāra 19
Benatī Caupāī (2) 16(1) & 21
Caṇḍī Caritra 20 (5)
Caṇḍī Caritra Ukat Bilās 20(4)
Gyān Prabodh 20(6)
Jāp Sāhib(2) 17 & 20(1)
Subudnāmā 18
Vār Durgā Kī 16(2)

B. JANAM SĀKHI / SHORT BIOGRAPHIES OF SAINTS/ BHAKTAS

Lāljī Kī Janamlīlā	25
Nānak Sāhjī Kī Janam-Patrī — Janam Sākhī	22
Prema-Ambodhu	23
Sudāmā Caritra	24

C. OTHER DEVOTIONAL WORKS

Gaurī Kī Vār — Rāg	31
Gosṭ Mecca Kī	27
Kathā Gosṭ Ūdho Kī	28
Mohajīt Rājā Nirmoh	26
Nānak-Niraṅkar Gosṭ	33
Nasīhat Nāmā	29
Pāk-Nāmā	30
Yantra-Tantrādi	32

D. WORKS ON HINDU SCRIPTURES

Bhagavadgītā Mahātam Sahita	34
Bhagavadgītā Mahātam Sahita	36
Bivek Saṅgrah	39
Dvādasa Māhāvāka	37
Khaṭu Śāstra	38
Rāmāyaṇa	35

E. MEDICINES

Baidya Manotasv	40

Index of Authors

The references are to the numbers under which the manuscripts are described.

A. HYMNS FROM SIKH SCRIPTURES

Amar Dās, Guru	11
Angad Dev, Guru	Parts of 5 & 15
Arjun Dev, Guru	(i) Parts of 1, 2, 7, & 8 (ii) 3, 4, 12, 13 & 14(1)
Gobind Singh, Guru	16 to 21
Nānak Dev, Guru	(i) 5, 6, 9, 10,14 (2)&15 (ii) Parts of 1, 2, 7, & 8
Rām Dās, Guru	Parts of 1, 2, 7 & 8

B. JANAM SĀKHĪ/ SHORT BIOGRAPHIES OF SAINTS / BHAKTAS

Parmānand	25
Prem Dās	23
Sant Dās	22

C. OTHER DEVOTIONAL WORKS

Gurdās Bhāī	31
Nānak Dev, Guru	29 & 30
Sangat Dās	28

D. WORKS ON HINDU SCRIPTURES

Canda	35
Dayal Anemī	37(6)
Kānī Dās	Two *ślokas* preceding 37(6) & following 37(5)
Kishor Dās	36
Surjan Dev Ajāti	39
Valī Rām	37(1), 37(2), 37(3), 37(4), 37(5) and 38

E. MEDICINE

Vaid Nain Sukh	40

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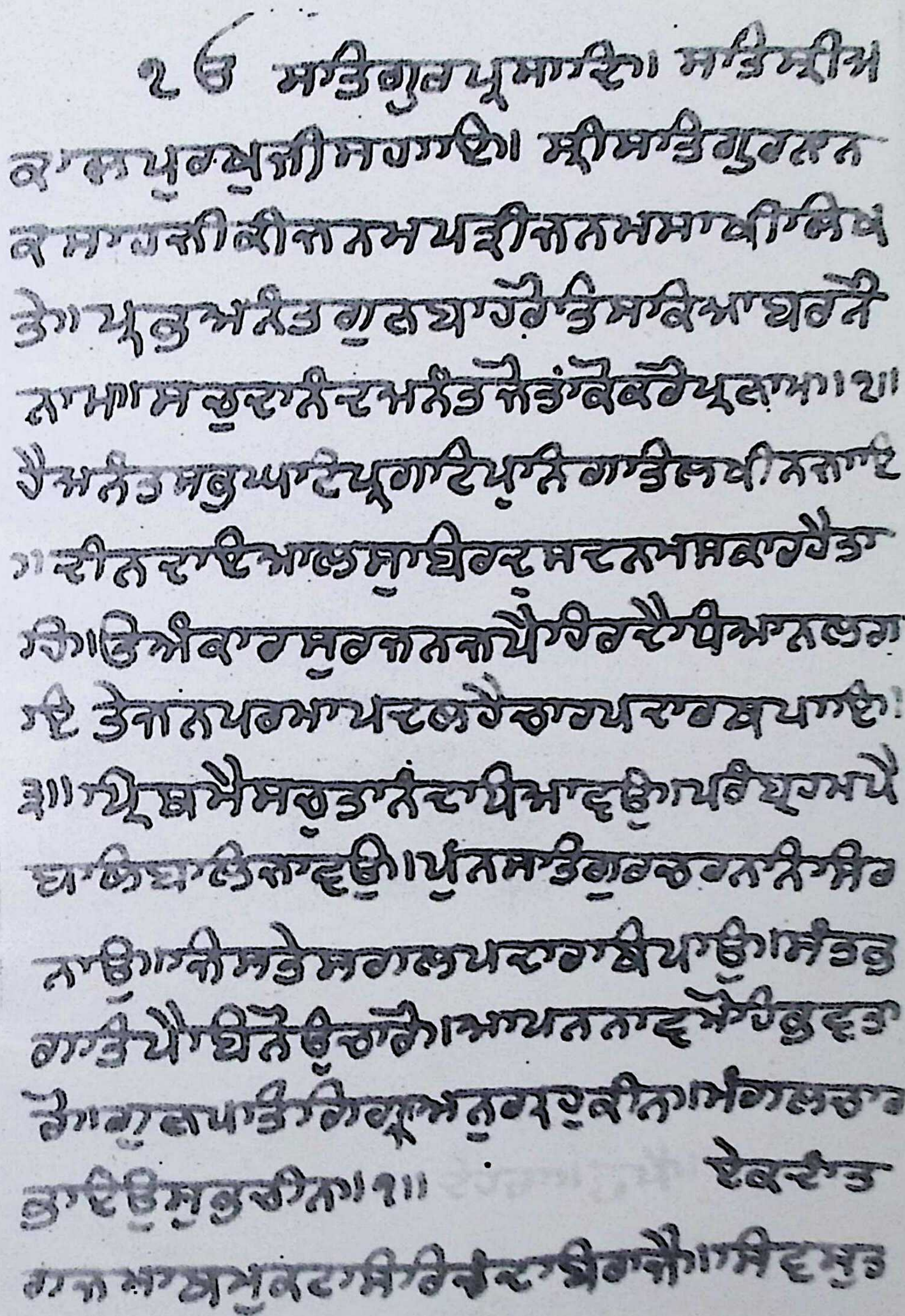

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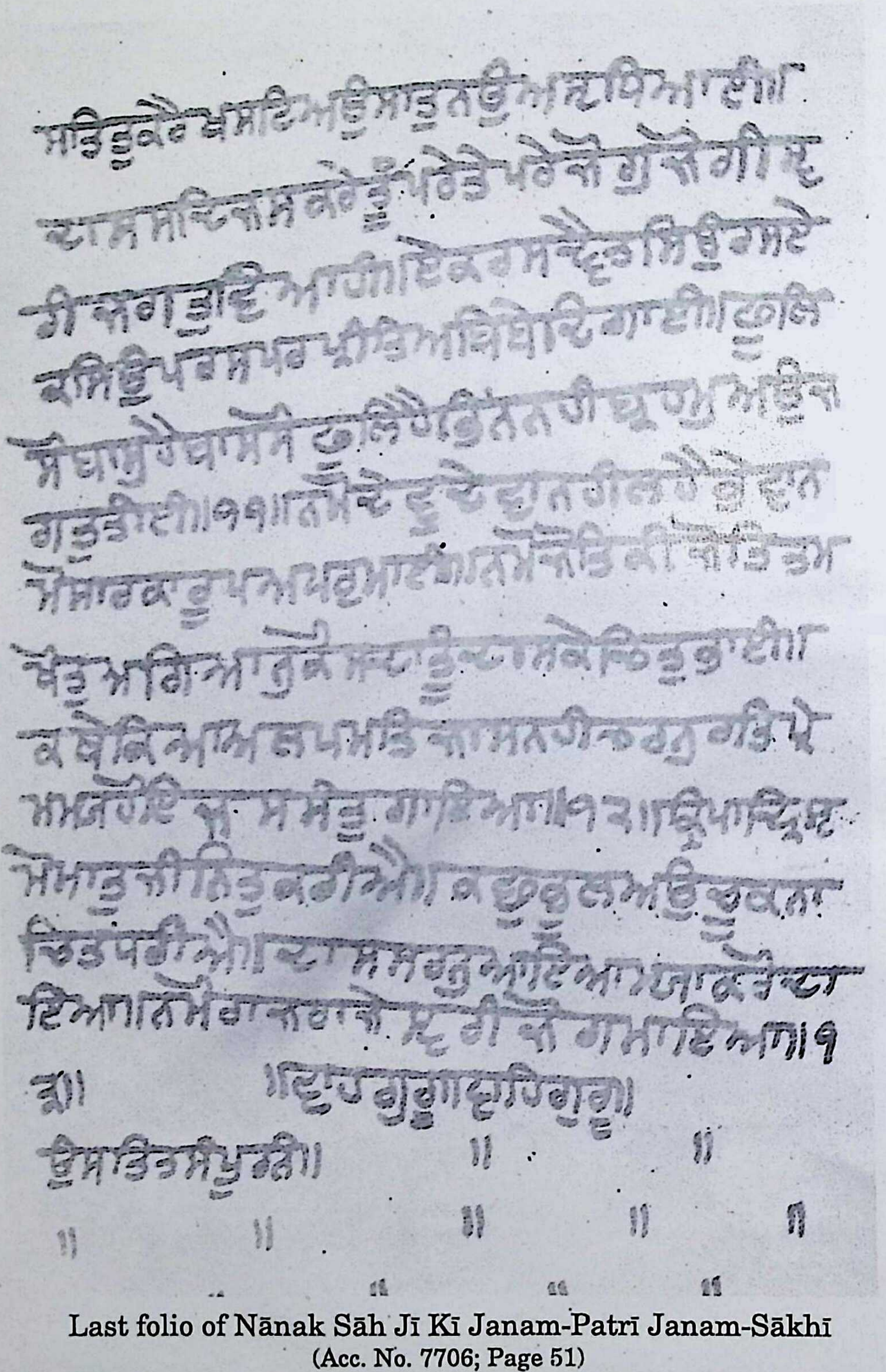
(Acc. No. 7706; Page 51)



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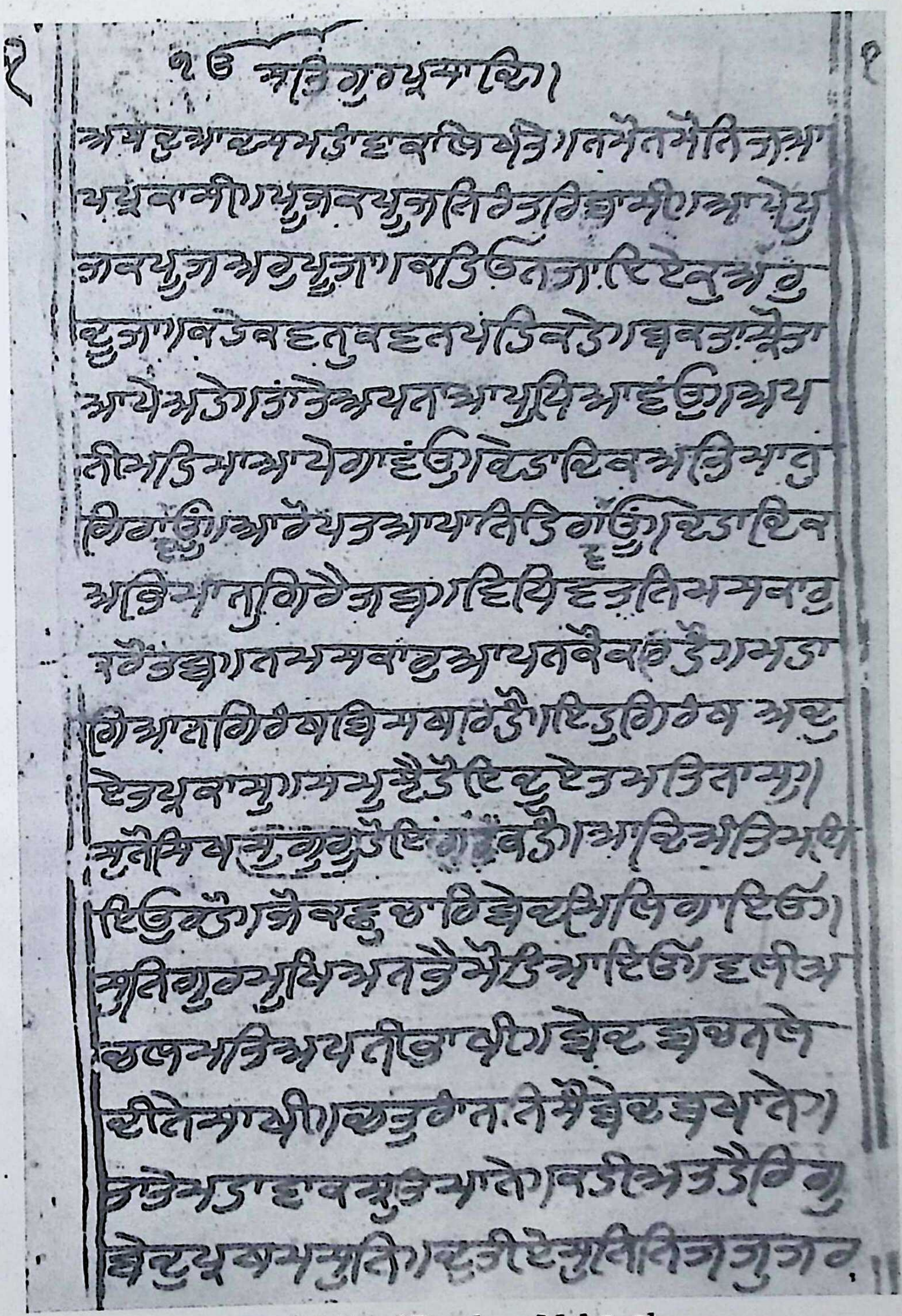

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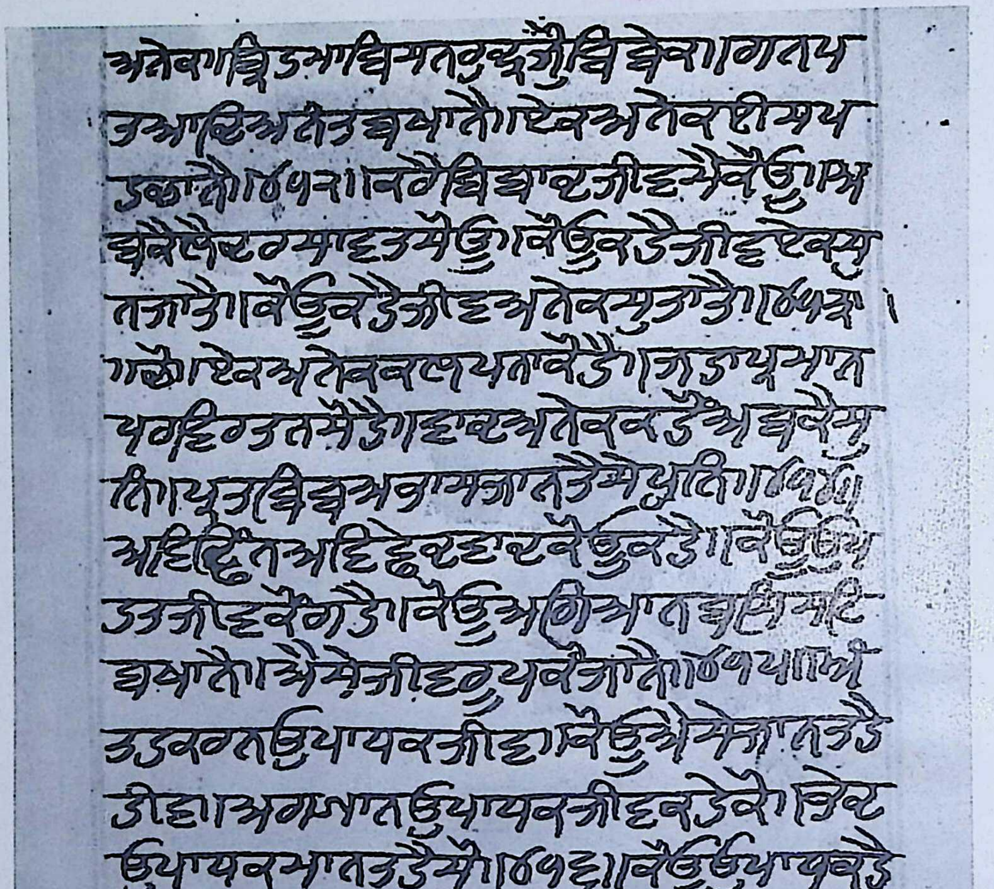
(Acc. No. 7708 A; Page 84)



Last folio of Dvādasa Mahāvāka
(Acc. No. 7708 A; Page 84)

Born in July 1933 in a simple and devout Bandai Sikh family in Village Mirnewala also called "Swarga Nagrī" (heavenly village), District Jhang (now in Pakistan) Shri Amrit Lal Takkar migrated in 1947 and settled at Bahadurgarh (Haryana) where he had his school education. After a distinguished career in Government with more than 2 decades in the Ministry of Human Resource Development, where he dealt with important matters pertaining to diverse aspects of Culture and Education, he retired as Under Secretary to the Government of India. Shri Takkar is well versed in English, Urdu, Panjabi, Hindi and Persian languages. Since his childhood, under the inspiration and guidance of his saintly parents, he has been deeply interested in *Gurbani* enshrined in Sikh scriptures.

A.L. Takkar has described the manuscripts with a simple and effective style and with brevity, clarity and precision, and made them intelligible to the lay-man. The scriptural knowledge about the true form of Devotion, Divinity and Divine-Love and the ways of *Jīvanmukti* (liberation during one's life-time) are brought out very clearly. The essence of the *Vedānta* Philosophy, the truth about the nature of the Supreme Reality and of the *nirguṇa* and *saguṇa* forms of God-head are clearly explained. One of the manuscripts entitled *Baidyamanotsava* deals with Āyurveda and health care.

To sum up, the book highlights many important teachings of the Hindu and Sikh scriptures and is most timely.

J. Veeraraghavan
(Former Secretary, Department of
Culture, Government of India)
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